

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

LONDON, SATURDAY, APRIL 17, 1847.

No. 1016.

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In the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by BAUMANN, 3, Grafton-street, London, or by the Publishers, at the Athenæum, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25c. or 11. 2s. the year, in the other Countries, the postage in addition.

KING'S COLLEGE, London.—NOTICE is HEREBY GIVEN, that the ANNUAL GENERAL MEETING of the Governors and Proprietors of this Institution will be held at the College, on FRIDAY, the 23rd instant. The Chair will be taken at Three o'clock precisely.

By order of the Council,

J. W. CUNNINGHAM, Secretary.

KING'S COLLEGE, London.—The School.—The next TERM will commence on the 1st of May, but no pupils will be admitted after the 15th of April.

R. W. JELF, D.D., Principal.

MEDICAL DEPARTMENT, King's College, London.—SUMMER SESSION.—The following COURSES of LECTURES will commence:—

1. **ANATOMY.**—By Professor Edward Forbes, on April 27.
2. **FORENSIC MEDICINE.**—By Professor Guy, M.D., on April 26.
3. **CHEMICAL MANIPULATION.**—By Professor Miller, M.D., on April 22.
4. **COMPARATIVE ANATOMY.**—By Professor Rymer Jones, on April 22.

Full particulars may be obtained from the Calendar of King's College, London, or by reference to Dr. Guy, Dean of the Medical School, on April 17.

R. W. JELF, D.D., Principal.

EXPERIMENTAL AND ANALYTICAL CHEMISTRY, King's College, London.—The LABORATORY will be OPEN on MONDAY, April 13, under the direction of Dr. MILLER and Mr. J. E. BOWMAN. Hours, daily from 10 to 12.

Gentlemen desirous of acquiring an acquaintance with the operations of Analysis, or of prosecuting Chemical Researches, may be admitted, on payment of a fee of 10s. per annum, may suit their convenience, varying from one to nine months, as may suit their convenience.

THE DANIEL SCHOLARSHIP of 20l. tenable for two years, will be awarded next Easter to the best Essay, descriptive of Experiments performed in the Laboratory during the two preceding years, provided that the author be a pupil in the Laboratory during the last six months of that period.

For One Month, Four Guineas; or for the remainder of the Session (till the middle of July) Ten Guineas.

Prospectus may be had by application at the Laboratory, or in the Secretary's Office.

R. W. JELF, D.D., Principal.

CHEMICAL MANIPULATION, King's College, London.—The first Demonstration in this Course will be given in the Operating Laboratory on THURSDAY, the 22nd of April, at 11 A.M., by Mr. J. E. BOWMAN.

This Course is equivalent to the one on Practical Chemistry required by the University of London, and the Army and Navy Medical Boards. It consists of thirty Lessons of two hours each, which are given every Monday, Tuesday, Thursday, and Friday, at the same hour, till the end of the Course.

Each Pupil himself performs all the more important Manipulations of Chemistry.

For further particulars apply at the Secretary's Office, King's College, London, or to Mr. J. E. BOWMAN, Secretary.

R. W. JELF, D.D., Principal.

PROFESSORSHIP OF THE CHINESE LANGUAGE, lately founded at KING'S COLLEGE, London.—Professor FEARON, late Interpreter to the Chamber of Commerce at Canton, and Registrar-General at Hong-Kong, will commence his COURSE of INSTRUCTION in this Language, with an introductory Lecture, on THURSDAY, April 20, at 2 o'clock, when any gentleman presenting his card will be admitted. Instruction in the Chinese Language will be given at the College every Monday, Wednesday, Thursday, Friday, and Saturday, at half-past 10 o'clock.

Particulars of fees and other subjects may be obtained at the Secretary's Office.

R. W. JELF, D.D., Principal.

CIVIL ENGINEERING.—Professor HARMAN LEWIS, A.M., will commence the Second Session of the CIVIL ENGINEERING COURSE, on MONDAY, 19th instant. The subjects will comprise Laying-out and Construction of Roads, Canals, Railways, River Navigation, Docks, Harbours, &c.—Lectures on Monday, Wednesday, and Friday, to the end of June. Fee, 3l.

HENRY MALDEN, Dean of the Faculty of Arts, CLAUDE A. ATKINSON, Secretary to the Council. University College, April 13, 1847.

ENGINEERING AND SCIENTIFIC EDUCATION.—Mr. HARMAN LEWIS, M.A., Professor of Civil Engineering at University College, London, has a VACANCY for a RESIDENT PUPIL, to be instructed in the Principles of Civil Engineering, Theory and Practice of Surveying, Levelling, various branches of Drawing and collateral Subjects, also Descriptive Geometry, with its applications. Mr. H. Lewis receives into his Office Novices, and gives instruction in the above subjects.—Drawing and Field Practice, &c.

For terms apply to No. 7, Great Queen-street, Westminster.

INSTITUTE OF MEDICINE AND ARTS.—DEPARTMENT OF ARTS.—Gentlemen engaged in Literary or Scientific pursuits, and desirous of obtaining the degree of A.M. or Ph.D. from the Scottish or Continental Universities, not requiring residence, may receive every assistance and instruction. It is not necessary to attend the Lectures at the Institute.

Claims for Matriculation in the University of London meet every Evening, from Seven to Nine o'clock.

For Prospectuses, &c. apply at the Institute, 1, Whitefriars-street, or to Dr. Cooke, F.R.S., 4, Caroline-street, Bedford-square; or to Mr. Holbourn, A.M. Oxon, 2, Sausage-place, Regent's Park.

ARMY AND NAVY CLUB.—An EXTRAORDINARY GENERAL MEETING of the Members of the Army and Navy Club will be held on TUESDAY, the 27th April inst., at 2 o'clock precisely, to decide on the award of Premiums for the Designs sent in for the New Club House.

The Designs will be on view for Members only, at No. 20, St. James's-square, on Tuesday, the 13th inst., until the 27th, between the hours of 10 and 12.

The ballot will be open on Tuesday, the 20th inst., at Lichfield House, and will continue daily by order of the General Meeting inclusive, from 12 to 2 o'clock.

THOMAS WILCOX, Secretary.

No. 13, St. James's-square, April 14, 1847.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.—The next Meeting will be held at OXFORD, and will commence on WEDNESDAY, the 23rd of JUNE, 1847.

JOHN TAYLOR, F.R.S., General Treasurer, 2, Duke-street, Adelphi, London.

HORTICULTURAL SOCIETY OF LONDON.—NOTICE is HEREBY GIVEN, that the EXHIBITIONS OF FLOWERS and FRUIT, in the Society's Garden, in the present season, will take place on the following SATURDAYS, viz. May 8, June 19, and July 17; and that TUESDAY next is the last day on which the usual privileged Tickets are issued to Fellows of the Society.

ROYAL LITERARY FUND.—The Fifty-EIGHTH ANNIVERSARY DINNER of the ROYAL CORPORATION of the LITERARY FUND will take place at the LONDON Tavern, on WEDNESDAY, May 13, at 12 o'clock, under the presidency of HIS EXCELLENCY THE CHEVALIER BUNSEN, Prussian Minister, in the Chair.

The List of Stewards will be announced in future advertisements.

ART-UNION OF LONDON.—The ANNUAL GENERAL MEETING, to receive the Council's Report, and to distribute the amount subscribed for the purchase of Works of Art, will be held in the Theatre Royal, Drury-lane, by the kind permission of Alfred Bunn, Esq., on TUESDAY, the 13th inst., at 12 o'clock precisely. The receipt for the current year will be read.

His Royal Highness the DUKE of CAMBRIDGE will preside. The Hon. GEORGE GORDON, 1st Viscount of Aberdeen, will be one of the Stewards.

4, Trafalgar-square, April 16, 1847.

HISTORICAL CONCERTS, EXETER HALL.—The concluding Concert of a series of four illustrative of the History of English Vocal Music, will be held at Exeter Hall, on MONDAY EVENING, APRIL 19th. The Programme will consist of Specimens of the Music of Attlee, Bishop, Calcott, Croft, Dublin, Horley, Russell, Stevens, Shield, Smith, Storace, and Webb.

Principal Vocal Performers:—Mrs. H. W. Weiss, Miss Dolby, Mr. Maunders, Mr. G. Clifford, Mr. W. H. Segin, and Mr. J. A. Novello.

THE CHORUS will consist of upwards of 300 Members of Mr. Hull's Upper Singing School, and the Orchestra of Mr. Willy's Concert Band.

Tickets:—Area, 2s.; Western Gallery, 3s. 6d.; Reserved Seats, 7s. 6d. may be had of Mr. Parker, Publisher, 42d, West Strand, and of the principal Music-sellers.

TO PARENTS AND GUARDIANS.—A LADY, who has Six Young Ladies to Educate, will increase the number to Eight. A Parisian resides in the house. Professors of the first talent attend for accomplishments, and a weekly Scientific Lecture by one of the first lecturers in London. A Government Pupil would be received. E. S. J., Calder's Library, 1, Bathurst-street, Hyde Park-gardens.

TO LADIES SEEKING A HOME.—Such is offered in a PRIVATE ESTABLISHMENT, where only eight Pupils are received. To Parents and Guardians who have the opportunity of giving their young charges the advantage of polished society, this is an opportunity seldom to be met with, as the advertiser is enabled to combine the pursuit of knowledge with an introduction into the best society. A. A., Calder's Library, 1, Bathurst-street, Hyde Park-gardens.

FISTULA INFIRMARY.—The ELEVENTH ANNUAL FESTIVAL of this charity will be held at the ALBION, ALDERGATE-STREET, on MONDAY, April 13, 1847.

The Right Hon. Sir G. CARROLL, Lord Mayor, President, in the Chair.

Patrons:—Lord Mayor, Sir G. Carroll, Vice-Presidents:—Digby, the Right Hon. Earl Denman, the Right Hon. Lord Chief Justice.

Patrons:—The Hon. Sir J. Forster, Sir Charles Bart. Prie, Sir John Bart. Alderman Scrimgeour, Sir Thomas Gage, Bart. Mac-Lean, Major-General Sir H. G.C.B.

Lushington, Lieut.-General Sir J. Law, G.C.B. Marshall, Sir Chapman, Alderman Tennant, Sir James Emerson Percival, Lieut.-General M.L.

Treasurer—John Masterman, Esq. M.P. V.P. Stewards:—Mr. Sheriff Challis, Alderman Lushington, Lieut.-General Sir J. Law, G.C.B. V.P. Bailie, George, Esq. Bax, John, Esq. Fry, Samuel, Lieut. Esq. Hartley, Winchcomb, Henry, Esq. Howard, Esq. Higgins, Francis, Esq. Jones, John, Esq. Copeland, W. T. Esq. Alderman, M.P. Gibbs, Michael, Esq. Alderman, M.P. Johnson, John, Esq. Alderman, M.P. Kelly, Thomas, Esq. Alderman, M.P. Wilson, Samuel, Esq. Alderman, M.P. Barclay, David, Esq. M.P. Deacon, John, Esq. Hoare, Henry, Esq. Lloyd, Lewis, Esq. Masterman, John, Esq. M.P. Saltmarsh, Christopher, Esq.

Tickets (One Guinea) to be procured of the Stewards; at the Bar of the Albion; and of William Carter, Esq. Secretary, 23, Philip-lane, City. Dinner on table at Five for Half-past Five o'clock precisely.

GOOD PIANOFORTES, Cheap.—The large and valuable STOCK of PIANOFORTES manufactured by ZEITZER & CO. is now SELLING OFF at 4, New Cavendish-street, Portland-place, London, in consequence of a dissolution of partnership. The Instruments, consisting of Mahogany and Rosewood Grand, Semi-grands, Cabinet, Cottage, and Piccolo, are made with the patent Sounding-board, Metallic Plate, Check Action, and all the latest improvements. The Pianofortes made by Zeitzer & Co. have always been present among the Nobility and Gentry, having been honoured with the patronage of Her Majesty the Queen, the Duchess of Sutherland, &c. The peculiar construction of the Sounding-board insures their greater durability and the firm tone is well known. Parties desirous of possessing one of these superior instruments may now purchase the same on very advantageous terms. Grands, heretofore from 120 to 145 guineas, are now selling at 80 to 70l., and others in proportion.—N.B. The premises, No. 5, have been recently closed.

PHOTOGRAPHIC MINIATURES, 234, Regent-street.—Mr. KILBURN begs the favour of an inspection of these MINIATURES, which are AN IMPORTANT IMPROVEMENT UPON THE DAGUERRETYPE PORTRAITS. The likenesses taken by the photographic process serve merely as a sketch for the miniature, which is painted by M. Mansion, whose productions on ivory are so celebrated in Paris. They have when finished all the delicacy of an elaborate miniature; with the infallible accuracy of expression only attainable by the photographic process. Licensed by the patentee.

DESIGNS FOR ARTICLES OF UTILITY.—The protection given by a patent is as uncertain as it is costly; that of the recent Registration Acts is cheap, speedy, and effectual, and thus affords a fair remuneration for the little inventors' improvements suggested by the maker's experience or the ingenuity and contrivance of the amateur.

T. TURNER offers his services to inventors (personally or by letter) in elaborating their ideas, securing them with the requisite formalities, and turning them to account.

50, Lincoln's Inn-fields.

FASHIONABLE ARMORIAL STATIONERY.—A Crest or elegantly reversed Cypher Die engraved and 1,000 superb Wafers made therefrom for one guinea, or the Die and 1,000 best adhesive Envelopes stamped therefrom for 1s. 6d. 100 variously adorned Envelopes, stamped with your initials in full, for 1s. 6d.; 100 Wafers, with initials in full, 3s.; quire packets of cream-laid and adhesive envelopes, all stamped with any combination of initials, for 1s. 6d. H. DOLBY, Armorial Stationer, 63, Berners-street, three doors from Oxford-street.

DECORATIONS for the Walls and Ceilings of Drawing or Dining Rooms, Libraries, Halls, and generally for the Interior of Houses, PAINTED ON PAPER by a patent process, by which they are rendered valuable with soap and water, and all the various styles of ornamentation can be had at far less expense than the same could be painted on the wall, at W. B. SIMPSON'S, Decorator, 456, West Strand, near Trafalgar-square.—Also a large variety of French as well as English Paper Hangings.

ANTIQUE COINS and MEDALS.—Mr. C. R. TAYLOR respectfully announced to collectors and others, that he continues to have on view an extensive STOCK of Ancient and Modern COINS and MEDALS, in Gold, Silver, and Bronze, Antique Carved Cabinets, Numismatic Works, &c., at his residence, 10, Tavistock-street, Covent-garden, every evening after 5 o'clock. Articles forwarded to any part of the kingdom for inspection, on a respectable reference being given. To those ladies and gentlemen desirous of commencing a pursuit so replete with historical interest, every information required will be given, and the cheap production of communications addressed as above. Coins, &c. bought, sold or exchanged; valuations made, and commissions faithfully executed on the usual terms.

CARVING BY MACHINERY.—JORDAN'S PATENT.—TAYLOR, WILLIAMS & JORDAN beg to call the attention of those interested in the cheap production of carved decorations to the peculiarities of their machinery, and the proofs of its efficiency, which are to be found in the fact of its being employed at the Government workshops for the interior decorations of the New Palace at Westminster, and in the notices of the public press, elicited by the Exhibition of the Society of Arts.

The *Athenæum* of March 6th, in speaking of the specimens of carving prepared for the Exhibition, says, "There were really astonishing. A Bunch of Hops and Brace of Partridges were worthy to hang by the side of Giraldo Gibbons's works. A portion of the Gilbert Florentine Gates was also very successful. The machinery employed reproduces precisely the effect of the hand of the sculptor. It clears away all the superfluities, and prepares the object for the final touches of the artist. No matter how high the relief, or how intricate the undercarving, no difficulties baffle this machinery."

The proprietors find it to be due to themselves and to the public to state that the late Mr. Jordan's only establishment, which is their Machine Carving Works, Belvedere-road, Lambeth (formerly Carke & Sealy's Terra Cotta Works, where specimens may be seen and estimates for large works obtained).

TO CONTINENTAL TOURISTS.—J. A. GODDARD, FOREIGN and GENERAL AGENT, 36, Old Jewry, respectfully informs the Nobility, Clergy, and the Gentlemen who desire to reside in the Custom House, Works of Art, Wines, Baggage, &c.; and also to forward Effects to all parts of the World.—All Commissions with which J. A. G. may be intrusted, will be executed with the utmost attention and promptitude, and on terms that will insure him future favours.—The List of J. A. G.'s Foreign Correspondents, and every information, may be obtained at his Office, 36, Old Jewry.

Agent in Paris, Mr. H. BENNETT, 6, Rue de la Paix.

SCARBOROUGH.—SHARPIN'S CROWN HOTEL, ESPLANADE, (contiguous to the Saloon, Spa, and Cliff Bridge Pleasure Grounds).—FAMILIES who are desirous of visiting this "Queen of British Watering Places" during the Spring of the Year are respectfully informed that a considerable Reduction will be made in the usual charges at the above Hotel during that time.—A line the day previous will always insure suitable apartments.

FRANZ THIMM, GERMAN, FRENCH, and ITALIAN BOOKSELLER, newly established at 8, MARLYNE-BONNETT, RIVER-ST. ADAMANT, supplies with regularity and despatch. Catalogues gratis.

Lately published, Franz Thimm's History of German Literature, 8vo. 6s. 6d.

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GEOLOGICAL TRANSACTIONS.—A complete copy of the FIRST SERIES, in good condition, may be had of Mr. Limbird, Bookseller and Stationer, 143, Strand, opposite Catherine-street, price 13s. 15s.

MR. DOUBLEDAY'S FINANCIAL AND MONETARY HISTORY.—This day, in 1 vol. 8vo. price 12s. cloth.

A FINANCIAL, MONETARY, AND STATISTICAL HISTORY OF ENGLAND, from the Reformation to the Present Time; derived principally from Official Documents. By THOMAS DOUBLEDAY, Esq. Author of the True Law of Population, &c. &c. London: Edinburgh Wilson, Royal Exchange.

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TO THE EDITOR OF THE 'ART-UNION JOURNAL.'
 Edinburgh, 1st April, 1847.
SIR,—I beg to thank you for acceding to my request, by inserting in your Journal for this Month the letter I had the honour to receive from the Council of the Society of Arts in reference to the decoration of their great hall; and also for some flattering expressions with which you accompanied its insertion; but I cannot allow your observations upon the work to which the letter in question refers to pass unnoticed, and, therefore, thus publicly address you.

Finding in your Journal for January last that you had said, with reference to the work in question, "that the result is disappointment," without saying who the disappointed parties were, it appeared to me that you left your readers to infer that the disappointment was general; which might be the fact, you thereby misled them, and acted unjustly towards me. You must have been aware that my primary object was to give satisfaction to my employers, and that the letter I handed you for insertion proved that they were not disappointed. Next to the approval of my employers, I was naturally anxious to obtain that of the enlightened portion of the public; and if highly favourable opinions upon the work in question from the *Metropolitan Journal*, the *Athenæum*, the *Spectator*, the *Morning Chronicle*, the *Daily News*, the *Morning Post*, &c., could be an assurance that there was no disappointment in that quarter, surely that assurance was given. Of all this you must have been aware, yet you accompany the insertion of the Society's letter in your last number with an attempt to make your readers believe that the Council of the Society, as well as "all sound and intelligent critics," are of your opinion.

I shall now take the liberty of testing the value of your opinion upon the "Arts Decorative and Ornamental"; and I shall do so by referring to what you yourself have adopted; and what you send your subscribers every month, no doubt, as a specimen of what you conceive to be the correct and the beautiful in those Arts.

You have said that in my geometrical style of decoration there is no Art, "for it is a purely mechanical work constructed by the compasses and rules." Now, this observation explains to me what I never before understood, and which, I am sure, will be a source of ornamental decoration to which I have just alluded, and which could not have been adopted by any one having the usual notions of what constitutes symmetrical beauty. This piece of ornamental decoration is that which graces the title-page or cover of your own 'Art-Union Journal.' The principal feature of this elegant design, is a wreath of oak leaves, upon which I have looked as an attempt at a circle, which, for want of the assistance of a pair of compasses has turned out a complete deformity; and that its stem being thicker at the upper than the under part was an egregious blunder. The centre crossings of the ribbon, too, which seems to bind the leaves to the stem, I conceive to be most awkwardly misplaced, not being horizontally opposite to each other. It likewise appeared to me that the idea of an easel, a box of paints, a palette, brushes, portfolio, &c., being made to stand upon the edge of a horizontally placed rod, with a piece of drapery hanging over it, was the extreme of puerile absurdity. But now I find all this arises from your peculiar notions of what constitute the true and the beautiful in the Arts Decorative and Ornamental; in which you seem to consider that all mechanical contrivances, such as compasses, rules, &c., should be denounced as low, and all that is necessary, is the use of the hand, and the most ends of the rod upon which the easel and other articles are so ingeniously balanced, have been made dissimilar, and the three cords which hang from it, of various thicknesses, in order, I presume, still further to disfigure your peculiar idea of symmetrical beauty. I do not, therefore, wonder at your antipathy to my style of ornamental design; but am astonished that you should remain in the belief that I am, Sir, your obedient servant.

D. R. HAY.

Sales by Auction.

THE VALUABLE MEDICAL, CLASSICAL, AND MISCELLANEOUS LIBRARY OF THE LATE DR. WILLIAMS, Author of 'The Elements of Medicine.'

MESSRS. RUSSELL WORTH & JARVIS beg to announce that the Third Day's SALE of EFFECTS, at the Residence, No. 30, Bedford-square, on FRIDAY, April 23, will comprise the valuable Medical, Classical, and Miscellaneous Library; comprising a selection of the best modern French Works on Anatomy, Physiology, &c., by Andrieux, Broussais, Bouilland, Leroux, Serres, Fiedemann, &c.—Copeland's Medical Dictionary, Forbes and Tweedie's Cyclopedia of Medicine, &c.—Hayne's Virgil, large paper, 4 vols.—Ernesti's Homer, 5 vols. large paper, morocco.—Euripides, Opera, large paper, 9 vols. morocco.—The Works of Robertson, Pope, Burnet, Addison, Johnson, Bolingbroke, Milton, Dryden, and Swift.—Cobbett's Parliamentary History, 36 vols.—Du Roi's Précis des Evénemens Militaires, 16 vols.—Atlas's Lettres de Madame de Sévigné, best edition, 10 vols.—Rees's Cyclopædia, 45 vols.—Coxe's Memoirs of Marlborough, 3 vols.—Bower's History of the Popes, 7 vols.—Maitland's Paris Historica Major à Watts—Cottelier's Patres Apostolici, 2 vols. best edition, Russia.—Philons Judei Opera à Mancey, 2 vols. uncut, &c.
 To be viewed on Tuesday previous and Mornings of Sale, and Catalogues had on the Premises, and at the Offices of Messrs. Russell Worth & Jarvis, Saville-row, Regent-street, and 18, Change-alley, Cornhill.

TO HUMAN AND COMPARATIVE ANATOMISTS.
 Messrs. J. C. & S. STEVENS will sell by AUCTION, at their Great Room, 36, King-street, Covent-garden, on WEDNESDAY, April 21, at 12 o'clock.

THE remaining MUSEUM of an eminent DENTIST; consisting of specimens of Comparative and Human Anatomy in Skeletons and Skulls of Monkeys, Tigers, Lions, Reptiles, Preparations in Spirits, Negro and New Zealand Skulls, Morbid Bones, &c.; also a specimen of a Female Chimpanzee, with the Bones, Muscles, and Skin preserved; some Teeth of a human potamus and Walrus; a Crocodile, 12 feet long; and a few Medical Books, &c.—On view the day prior, and Catalogues had.

MUSICAL LIBRARY, ORGAN, AND PIANO, OF THE LATE JOHN CAPEL, ESQ.

Messrs. WINSTANLEY are instructed to sell by AUCTION, at the Residence, No. 2, Russell-square, on MONDAY, April 20, at 10 o'clock.

A FINE-TONED ORGAN by Allen, containing 10 stops, and a set of Horizontal GRAND PIANO-FORTE, by Collard; and the valuable Collection of MUSIC, including fine copy of Marcello's Palms, the Works of Handel, Haydn, Mozart, Beethoven, Lattrobe, Dr. Boyce, and others; a choice selection of Glass and Madrigals; and about 50 complete Operas, all in good condition.

To be viewed on Wednesday and Thursday, 23rd and 24th inst., and Morning Catalogues may be obtained at the Residence, and of Messrs. Winstanley, No. 10, Paternoster-row.

TO COUNTRY BOOKSELLERS, NEW AND SECOND-HAND.
 Mr. J. W. SPOKES will sell by AUCTION, every SATURDAY, at 12 o'clock, at the Bedford Gallery, 350, Strand, opposite Cecil-street.

MODERN AND ANCIENT BOOKS, in great variety.

Collectors, gentlemen, clergymen, and others having libraries, small or large collections of books, will find this a certain and profitable method of disposal, by forwarding the books, or a list of them, to the Gallery, 350, Strand.

Terms, including all expenses, 75 per cent. on the amount sold. Reserved or lots bought in are not charged for. All sale accounts made up and settled on demand. Valuations and sales effected in town and country, by addressing to J. W. Spokes, Auctioneer of Literary Property, Bedford Gallery, 350, Strand, four doors from Southampton-street.

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AND MUSICAL LIBRARY, 50, New Bond-street.—A very large stock of PIANOFORTES, by Broadwood, Collard, Erard, Wornum, &c., for HIRE in town or country. A considerable abatement made to parties hiring instruments by the year or half-year. A great number of new and second-hand instruments of all descriptions for sale, by the above and other celebrated makers. Old Pianofortes taken in exchange. Also Harps (by Erard), Guitars, and Concertinas for sale or hire.

MUSICAL CIRCULATING LIBRARY.—Subscribers paying 3s. 3d. per year are entitled to six books or pieces of music at a time in town, or eighteen in the country. Subscribers paying 2s. 2d. are entitled to four in town, or twelve in the country. All new works supplied on the day of publication.—50, New Bond-street.

Just published,

W. PEDDER'S CATALOGUE OF CHEAP BOOKS, Ancient and Modern, which may be had gratis at 17, Holywell-street, Strand.

May now be had, on application, Part XXIII. for April, of B. R. WHEATLEY'S CATALOGUE of scarce and interesting OLD BOOKS in ENGLISH and FOREIGN LITERATURE. 42, Maiden-lane, Covent-garden.

CHEAP SECOND-HAND BOOKS, selected from J. ROWSELL'S CATALOGUE, No. 14, just published, and sent post free to any part of the Kingdom.

Hammond's Works, 4 vols. folio, calf, 4l. 12s.; scarce.

Cave, Historia Literaria, 2 vols. folio, calf, 21s.

Morant's History and Antiquities of Essex, 3 vols. folio, half calf, interleaved and illustrated by T. Baskerville, F.R.S., 12s.

Gran Dizionario Italiano, 7 vols. 4to, half calf, neat, 3l. 3s.; pub. 10s. 10s.

Dante's Divina Commedia, con Note del Lombardi, 4to, 4 vols. 4to, neat, 2l. 15s. best edit. Roma, 1815

Hoare's Giraldus Cambrensis, 2 vols. 4to, half calf, neat, 2l. 2s.

Cicero, Opera, Notæ Oliveti, 9 vols. 4to, calf, gilt leaves, fine copy, 2l. 5s.

Burney's Voyages of Discoveries to the South Seas, 5 vols. 4to, boards, 35s.

Evelyn's Memoirs, by Bray, 2 vols. 4to, boards, 2l. 10s.; scarce.

Nicolas's (Sir H.) History of the Orders of Knighthood, 4 vols. 4to, half morocco, 4l. 4s. cost 14l. 14s. plates.

Porter's (Sir R. Ker) Travels in Persia, &c. 2 vols. 4to, boards, 2l. 3s.; pub. 9s. 6s. plates.

Morier's Travels in Persia, &c. 2 vols. 4to, calf, neat, 3ss.

Richardson's Persian, Arabic, and English Dictionary, 2 vols. 4to, 2l. 15s. 6d.

Neale's Westminster Abbey, 2 vols. folio, large paper, 2l. 14s.; pub. 13s. 15s.

Pennant's London Illustrated, with 400 plates, 9 vols. 4to, 3l. 5s.

Crabb's Technological Dictionary, 2 vols. 4to, 1l. 10s.; scarce.

Annual Register (Doddsley's), 1758 to 1834, 79 vols. half calf, neat and uniform, 11l.

United Service Journal, 40 vols. half calf, 5l. 18s., complete to 1832.

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LONDON, SATURDAY, APRIL 17, 1847.

REVIEWS

Jacques Cœur, the French Argonaut, and his Times. By L. S. Costello. Bentley.

"Put not your trust in princes" is an ancient moral on which the narrative before us may be taken as an added comment. The life of a man who laboured successfully to raise and establish the commerce of his country will not fail, besides, in these days, of commanding special attention. Jacques Cœur, the merchant of Bourges, who was subsequently treasurer and argentier and also friend and councillor of Charles the Seventh of France—and by the latter finally betrayed to the malice of those who were envious of his wealth or afraid of his power—has furnished Miss Costello with a new theme for her pleasant narrative writing.

On his father's demise, Charles the Seventh was in his twentieth year. Valiant, enthusiastic, disinherited, his youth pleaded for him with the popular heart. But later in life his virtues were obscured by indolence. Through his supineness and lethargy, France had reached the climax of distress when he became acquainted with Jacques Cœur. The apathetic King was for a tedious season blind to the danger from which this and other friends were impatient to rescue him. In this fact Miss Costello finds an origin for the exploits of the Maid of Orleans.—

The queen, Marie d'Anjou, was forced sometimes to use all the powers of her rightly regulated mind to bring her husband to a sense of his danger, and his fair friend Agnes, it is said, had recourse to taunts to shame him into exertion. A miracle was necessary to rouse him into energy, and the mission of Jeanne d'Arc was judiciously arranged by those who saw too plainly that mere arguments would fail of the desired effect."

The idle are rarely grateful. The King's conduct to Jeanne d'Arc and Jacques Cœur was of the same colour in each case:—

"So destitute was the king of money, that common necessities were out of his reach, and it was the wealthy merchant who supplied him, not only with gold for his expenses, but even the royal table with provisions. A writer of the time mentions the startling fact in these words: 'The king was reduced to such extremity, that Jacques Cœur sent him for his dinner two fowls and a loin of mutton.' Martial d'Auvergne in his 'Vigiles de Charles VII.,' has a quaint passage to the same effect:—

(One day Lahire and Poton came
To see their royal friend, and feast;
But all the cheer these men of fame
Found on the board was of the least:
A loin of mutton was their scanty fare,
Which, and two chickens, they were glad to share.

While the English and the faithless Burgundians ruled France at their will, the 'king of Bourges' kept his little court in the most humble manner, as a record of expences proves, kept probably not long after his marriage:—

Thursday, 13th day of July. — The Queen and Madame Katherine to Pontoise, for fruit;
Cherries and fruits for the queen, 2 sous,
To Jehan la Nattier, for a knife, 2 sous.
Sum for day's expences, 38 livres 2s.

While the Duke of Burgundy adorned himself with the richest and most valuable jewels, and even the cap which he ordinarily wore was covered with gems of great price, the king was obliged to comb his hair with a wooden comb:—

To Mahiet Gourdin, barber of the king's household, the sum of 30 sous tournois, for the payment of twelve wooden combs, the which said lord has taken and accepted for his person.

Frequently the destitute Rio de Bourges, in order to conceal his poverty from the eyes of his courtiers, was accustomed to shut himself up in his apartment with his queen, where their coarse and poor meals were served to them without any witness of their poverty. The fact of Charles accepting such assistance as the poet records from Jacques Cœur, proves the familiarity between them, and the estimation in which the king must have held his generous subject,

from whom he did not conceal the necessities which he strove to hide from others. This extreme misery probably occurred about the time when the infant Henry VI. of England was made to usurp the throne of the ill-fated father of Charles VII., and when France was torn by the numerous factions which threatened to destroy the country; for the fortunes of Charles were at that time at the very lowest ebb; there appeared very little hope that he would ever be able to regain his rights; without power, without friends, without money, driven into a small nook of his own kingdom, depressed, dispirited, indolent, despairing, nothing could be expected from him, and any friendship which he then received must have been indeed disinterested. His little court was crowded with needy followers, all ruined like himself, no one of whom could then assist him, even with their valour, which was their only possession; but Jacques Cœur was rich, noble-minded, affectionate, devoted, and energetic, and his friendship was as unwearying as it was sincere. While, by his extensive commercial pursuits, he enriched himself daily, it no doubt added to the pride and pleasure which success naturally excites, to reflect, that the wealthier he became, the more he should be in a condition to assist his sovereign when the moment arrived at which he could come forward with the sums requisite to assure the triumph of France. The brilliant, though mournful, episode of the heroine of Orleans, which changed the fortune of the legitimate king, and paved the way to his future restoration, would scarcely have accomplished its end, had not the sinews of war been supplied by the magnificent merchant, whose overflowing coffers were placed at the disposal of the king. Alas! at this moment of his rising fortunes, the reflection naturally occurs, that if Charles VII. had really been worthy of the devotion of his subjects, he would have employed some of the wealth thus cast at his feet, to rescue that holy victim and martyr whom he allowed to perish in the flames, kindled by the enemies of France, before his eyes! But the 'beloved monarch' turned away his regard from her whose mission was at an end, and reserved his resources for another occasion, pausing for his first triumph, and content to await the result of events. The fate of the unhappy and heroic Jeanne might have been to Jacques Cœur a foreshadowing of his own destiny. Abandoned like her to his enemies, like her his name and fame were tardily re-established in the country they had both so faithfully served!"

In an age of legend and marvel, it was natural that the great fortune gained by Jacques Cœur in commerce should be attributed to art-magic and alchemy. Fable accordingly asserts that the Bourges merchant was acquainted with Raymond Lulli—notwithstanding that the latter had been dead a century in the former's day. Conjecture suggests that Jacques might perhaps have been intimate with Nicholas Flamel—who, with his wife Pernelle, was supposed to have discovered the art of prolonging life as well as that of the transmutation of metals. But the constant object of Jacques Cœur was to elevate the commerce of France. For this purpose he made many voyages—frequently visiting Italy and the East. His mind was of the inquiring order; and not unintrusted in science, particularly that of metallurgy—his skill in which caused him to be made Master of the Mint first at Bourges and afterwards at Paris. Several mining districts in the neighbourhood of Lyons were also confided to his management: in the administration of which he is stated to have employed "an immense number of workmen, obtaining from the rich veins he found a prodigious quantity of gold, silver, and other metals." The knowledge which he gained by his travels assisted him in establishing the trade of Marseilles,—Montpellier being the centre of his operations. Early in his career he was enabled to despatch ten or twelve vessels to the Levant; and commenced a trade with Egypt which was never interrupted. In twenty years, he found himself possessed of more commercial power than all

the rest of the merchants of the Mediterranean put together.

"Three hundred of his agents resided at the different ports, not only of Europe, but of the East, and in all the nations contiguous to France. Everywhere his vessels were respected, as though he had been a sovereign prince; they covered the seas wherever commerce was to be cultivated, and from farthest Asia they brought back cloths of gold and silk, furs, arms, spices, and ingots of gold and silver, still swelling his mighty stores, and filling Europe with surprise at his adventurous daring and his unparalleled perseverance. Like his great prototype, Cosmo de Medici, who, from a simple merchant, became a supreme ruler, Jacques Cœur, the Medici of Bourges, became illustrious and wealthy, and sailed long in the favourable breeze of fortune, admired, envied, feared, and courted by all. His wealth gave rise to a proverb, long retained by the citizens of his native town: 'As rich as Jacques Cœur,' expressed all that could be conceived of prosperity and success. Popular tradition asserts, that so great was the profusion of the precious metals that he possessed, that his horses were shod with silver; a common reputation, even at the present day, enjoyed by persons of singular wealth. The adornment of Bourges, where he was born, was not one of the least projects of the great merchant, and having, with a large sum, purchased a considerable tract of land in the town, he began, in 1443, to build that magnificent mansion which still remains a noble relic of his taste and wealth."

An elaborate description of the house, its furniture and garden follow this citation.

Jacques Cœur became, in fine, too wealthy,—and, as such, the general benefactor and the general terror. He served alike his country and the court; but there was danger in the service alike to himself and to others. King and courtier were equally his debtors. Where he might have expected gratitude he found only suspicion. The death of Agnes Sorel was made an occasion of his downfall. She seems to have died in childbed—but Jacques Cœur, her friend and executor, was accused of having administered poison to her. The charge was an absurd one—and fell to the ground of itself: but having served the purpose of his arrest, other charges were invented to detain him in custody. Charles, indolent and ungrateful, made no effort to save his friend and benefactor. The ruined merchant was, indeed, accused of having conspired with the Dauphin against the monarch; but it is quite clear that the latter never believed the allegation.—

"Jacques Cœur was at the castle of Taillebourg with the king, enjoying, as he supposed, the favour and affection of his sovereign, and quite unsuspecting of evil, when, on the 31st of July, 1451, he was suddenly seized, arrested, and cast into prison, on a charge which he had scarcely time to hear, and to which he did not deign to reply. A dungeon in the castle of Taillebourg received him; and before any judicial proceedings had taken place, before any sentence was passed, all his possessions were seized and given into the hand of the king! His jailors were his accusers, his judges were his debtors and enemies, and he was given over at once to rivals and adversaries, as a sacrifice and a victim, by that prince to whom he had restored a kingdom, and who had mounted his throne by means of heaps of gold piled up at his feet by the most devoted, faithful, and generous of friends and subjects. * * * The list of his debtors was enormous, and not one of them was content that he should escape. The Count de Foix was indebted to him two thousand nine hundred and eighty-five crowns of gold. Amongst the names of those interested in getting rid of their creditor might be read bishops, marshals of France, knights, chamberlains, secretaries and others of the king's household, down to the servants and lowest attendants, even to house-painters and washerwomen!"

The enemies of Jacques Cœur were, as we have said, not to be baffled by their first failure. They contrived fresh accusations against the

merchant, and obtained a new commission to examine them.—

"Meanwhile the prisoner was transferred from the castle of Taillebourg to that of Lusignan, where he was interrogated by his enemy Guillaume Gouffier, who made the necessary notes and examined witnesses—those witnesses who, in after days, when it was too late to do justice to the oppressed, acknowledged that they had accepted bribes to betray him, and confessed that every word they then uttered was false! It would seem that Charles VII. at this juncture began to awaken to the injustice of his conduct and to feel remorse for his ingratitude; but he had given the power out of his own hands and could not now withdraw their victim from the wretches who sought to immolate him. Startled and amazed at the result of the inquiries already instituted, Charles himself made an appeal to the commissioners, urging them to act according to the laws, and to be guided by conscience. Had he known the judges to be honest men, there would have been no occasion for such a charge; probably he knew them to be otherwise, and their motives were sufficiently clear, to make him repent the share he had taken in this nefarious business. But how was he to recede? What means had he of repaying the ruined merchant, whose gold he, as well as his knights and courtiers, found so useful and necessary? He turned away his eyes, fixed them on the coffers full of treasure belonging to his argentier, and allowed the trial to go on. * * From Lusignan the persecuted captive was removed to Maille, near Tours, there to await further treachery and tyranny. The reason of this removal was, that the Bishop of Poitiers had claimed the prisoner as belonging to his diocese, and as being a tonsured clerk subject to his jurisdiction. Jacques Cœur, finding, that although the commissioners appointed to judge him were occasionally changed in order to make some show of justice, yet that new enemies appeared in the new appointments, and everything tended to his overthrow, saw no way but to plead the privilege of the tonsure, which rendered him amenable only to the clergy. On being removed to Tours, the archbishop there also came forward and reclaimed his prisoner; but, regardless even of the rights of the Church, the commissioners kept firm hold of their victim, and turned a deaf ear to every requisition in his favour. Meantime he ceased not strenuously to assert his innocence: he appealed to the Cardinal d'Estouteville, the Bishop of Agde, and even to the king himself, to produce proofs that he asserted the truth. But it was far from answering the views of his judges to make any application to the king. All they would do was to accord to the accused a delay of two months, to obtain the means of his justification, beginning from the 1st of July, 1452, and ending on the 1st September following. * * Jacques Cœur, while he accepted this boon, remonstrated on its insufficiency; for it was necessary to seek in the different towns of Languedoc the orders given by the king for the levy of supplies; receipts, which justified their employment; letters by which a part of the money was named as destined for his own use; in fine, permissions which he had obtained from the popes Eugenius and Nicolas V. for the transport of arms to the Saracens. If these permissions were not to be found at Montpellier or at Aiguemortes it would be necessary to seek them in the registers at Rome. They were in fact not found: good care had no doubt been taken that they should not be forthcoming; yet that they existed there could be no question, for copies were afterwards obtained with certificates which prove their authenticity. The permission of Pope Eugenius is dated in 1445, and that of Pope Nicholas in 1451. For eleven months Jacques Cœur had languished in prison. Not less than one hundred and fifty witnesses had been heard against him. The first respite granted was expired, a second had passed away, but the judges could gain nothing positive to criminate him. He was transferred from the Château de Maille to that of Tours. On the 13th of January, 1453, the king authorized another commission, addressed to Antoine d'Aubusson, Otto Castellani, and others, by which he invested them with powers to continue the trial and the interrogation of Jacques Cœur. The prisoner had again recourse to his only means, that of rejecting his judges as belonging to the laity, he being tonsured; and he also protested

against them as being notoriously inimical to him. Fatigued and exasperated with his firmness, his judges ordered, on the 22nd of March, that *he should be put to the question!* Tortures! for the man who had created the maritime commerce of France; who had restored her king to his throne, and driven bold and victorious strangers from her shores; whose wealth had propped the dignity of almost every family in the country; and whose connexion with the most sacred class in the realm, amongst whom his son and brother held high offices, might at least have claimed for him respect and mercy."

How Jacques Cœur, after suffering the further affliction of his wife's death from grief, was ultimately condemned—how his goods were confiscated, but his life was spared as of special grace—how he was compelled to undergo the humiliating ceremonies of his sentence—how his judges shared in the booty which ensued from the spoliation of his estate—how his faithful steward, Jean de Village, in the end resolved on effecting his master's liberation—how he succeeded, and conducted Jacques to Rome, where the latter found favour with Pope Nicolas and managed to retrieve his affairs—all this and more must be sought in Miss Costello's pages. Much of her volume is—as is usual with this writer—devoted to the literature and poetry of the age; in which flourish, in particular, the names of Alain Chartier, Charles of Orleans, the troubadour-king René of Anjou, Martial de Paris, and the satirist Villon. The following remarks relative to this part of the subject are worth extracting.—

"No poems of Charles VII. have been handed down to us, but many of the princes of his court were poets. The Duchess of Orleans wrote verses which her husband answered; but, what is more surprising, some of the fiercest of the warriors of Charles's camp sang lays of love and philosophy. It is true that violence in war or cruelty in peace do not appear incompatible with the expression of the most delicate and generous sentiments, as is instanced in the case of the Bishop of Toulouse, Folquet de Marceilles, the first originator of the Inquisition, the furious persecutor of the Albigenses, and the 'gentil troubadour,' who, at the sacking of Beziers, exclaimed, as he led on his exterminating bands, who were attacking friend and foe, 'Kill all! God will know his own!' Yet this bigot, deaf to the cries of humanity, could write such lines as to ensure him the commendation of the tender Petrarch, and address his lady love in soft strains like the following:—

If I must fly thee, turn away
Those eyes where love so sweetly dwells;
Be veill'd thy cheek, be hush'd thy lay,
And cease thy smile with all its spells.
Discard those gentle wiles that won me,
And those soft words which have undone me.

Then I may quit without regret
All that I cannot now forget;
Then may I leave thee, nor despair
To lose a gem without compare!

Bertrand de Born, also, that terrible warrior who fomented the fatal quarrels between Henry II. of England and his turbulent sons, and who is placed by Dante in a fearful position amidst the horrors of his 'Inferno,' could utter the tenderest addresses to the 'dame de ses pensées,' and might pass, in his verses, for one of the softest and most effeminate of swains. In the East, the most cruel tyrants were frequently exquisite poets: the fierce Bajazet, in the intervals of his massacres, apostrophised the morning breeze—"O zephyr! say to that false friend, who has spread the snare of deceit, Thou art fallen into the pit which thou hadst prepared for thy neighbour!" Certain it is that at this time, when France was torn to pieces by civil and foreign contentions,—when bands of the most ruthless robbers infested the country, and the manners of the nobles were rough in the extreme, if we may judge by their actions,—the spirit of poetry ruled

the court, the camp, the grove: and amongst the fashionable poets may be numbered those personages whose hands, it might have been presumed, were more formed to wield a battle-axe than to guide a pen, and more used to brandish the torch which was to consume a castle

or a town, than to tune the lute to please a lady's ear. One is startled to read the names of the harsh warriors of the camp of Charles VII. coupled with that of the graceful Charles of Orleans; yet Pierre de Bourbon, Jacques de La Tremouille, Pierre de Brézé, senechal of Anjou, the murderer of his wife! the Duke de Lorraine, the Duke de Clermont, both famous in the wars for the public good, the Duke de Nevers, the Duke d'Alençon, and a host of others, all wrote verses, and are cited as famous for their knowledge and skill in the *gaie science*. One of the motives assigned by his rival for the murder of Louis of Orleans, father of the poet, was, that the prince, with too little reserve, recorded the praises of the Duchess of Burgundy's beauty in songs of his own composition. To this his son adverts in one of his poems, in which he makes the god of love enjoy secrecy of him, if he become one of his votaries."

Leaving the reader to a speculation on these historical facts which need not, we think, lead him very far, we will content ourselves with recommending the pleasant volume which contains them to the attention of our readers.

Observations in Natural History. By the Rev. Leonard Jenyns. Van Voorst.

THAT the love of the country and of the seaside, and of the magnificent varieties of natural scenery, depends upon something deeper in our nature than mere love of change, can scarcely be doubted when we see with what persevering industry, against what enormous obstacles, man pursues the study of the Protean forms of the external world. But even the love of the multiplied forms of animate and inanimate creation, in their varied association of the sublime and beautiful, will not account for man's instinctive tendency to inquire into the secrets of the history of nature. It is the feeling that his own existence is bound up with the living and material universe around him—the sense that he is but part of a great whole—which prompts him to inquire into the history of the external world—knowing that the answers to his inquiries must form an essential part of his own history. It is this which has tempted men to hazard their lives in the swamps of Africa or the dense forests of America, in search of new materials towards a complete account of the vegetable and animal creations; and it is this which leads so many to gaze on rural scenes—though not capable of realizing the great object of their instinct—with delight in its humblest gratifications. To such a feeling do we owe the accumulation of facts which constitute the science of Natural History:—and whilst but few are competent to the science, all are alive to the facts. Our zoological and botanic gardens, our museums of fossil and recent plants and animals, are panoramic exhibitions of those facts,—appealing strongly to the before-mentioned instinct of man. Books relating to these facts have this advantage, that they may lead from the mere recital of the facts to their observation and arrangement—from the mere sense of the existence of external nature to its true science.

What is principally demanded in such books is truthfulness. Stories of griffins and mermaids, phoenixes and cobolds no longer go down. Even the exaggerated statements of travellers and the imaginative descriptions of poetical naturalists are less pleasing than the simple observations of the modest White; and it is to that writer's Natural History of Selbourne that we must look for a model of the spirit in which works of the class should be written. We say of the spirit—for how much trash has been advanced in the language of White, by those who had not a particle of his love of nature or truth. In the Rev. Mr. Jenyns, however, we have a not unworthy follower of that master;—

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although his more extensive knowledge of science gives to his book a less popular character than belongs to that of Mr. White.

Mr. Jenyns commences his work with an Introduction, pleading for a more systematic, habitual, and progressive observation of external nature than even they who delight in its contemplation have hitherto bestowed.

"When a man has learnt to take an interest in the varied operations of Nature, which are everywhere being carried on about him, and has acquired the habit of directing his attention to such matters, and keeping his senses always alive to any new information thereby afforded him, he has made himself almost independent of outward circumstances. He has opened to himself a source of occupation and mental enjoyment, but little affected by the ordinary vicissitudes of life. Of how few of the pursuits of the world in general can this be advanced! How few can secure those who follow them from disappointment and ennui, or are of that nature that they can be carried on in every possible situation, without prejudice or inconvenience to others! The pursuit of Natural History is itself a relief from ennui, and from many of the unavoidable anxieties to which the human mind is exposed. There have been persons, who have been forced to keep residence in some of the most desolate spots on this globe, and who have declared that it was the study of Nature alone which made their condition tolerable. How well then must this study be calculated to augment our happiness in more favoured climes, like our own! We are not surprised, indeed, at some men not becoming professed observers; but sure we are that those whose inclinations lead them that way, have an enviable advantage over others. They have always a resource to turn to, for the purpose either of filling up those leisure hours which hang so heavily upon many, or of diverting the mind from anxious and oppressive thoughts."

The great bulk of the work is devoted to observations upon the habits of animals. A few of these we may select for the amusement of our readers, and as specimens of the book:—

"A lady, living in the neighbourhood of my own village, had some years back a favourite Scotch terrier, which always accompanied her in her rides, and which was also in the habit of following the carriage to church every Sunday morning. One summer the lady and her family were from home several weeks, the dog being left behind. The latter, however, continued to come to church by itself for several Sundays in succession, galloping off from the house at the accustomed hour, so as to arrive at the time of service commencing. After waiting in the churchyard a short time, it was seen to return, quiet and dispirited, home. The distance from the house to the church is three miles, and beyond that at which the ringing of the bells could be ordinarily heard. This was probably an instance of the force of habit, assisted by some association of recollections connected with the movements of the household on that particular day of the week. The same lady has communicated to me an anecdote, somewhat similar to the above, but more extraordinary. This related to a poodle dog belonging to a gentleman in Cheshire, which it appears was in the habit of not only going to church, but remaining quietly in the pew during service, whether his master was there or not. One Sunday the dam at the head of a lake in that neighbourhood gave way, so that the whole road was inundated. The congregation, in consequence, consisted of a very few, who came from some cottages close by; but nobody attended from the great house. The clergyman informed the lady, that, whilst reading the Psalms, he saw his friend, the poodle, come slowly up the aisle dripping with wet, having swam above a quarter of a mile to get to church. He went into the usual pew, and remained quietly there to the end of the service."

"A redbreast had for some time taken up its abode in a hot-house, from which it had egress at pleasure. One day, when the gardener was in the house, another redbreast found his way in; but he had no sooner made his appearance than he was furiously attacked by the usual tenant, and soon showed that he had the worst of the combat; so severely was he treated, that he was taken up by

the gardener, and held in his hand, where he lay struggling and panting for breath. The victor, however, was not thus to be deterred from further wreaking his vengeance upon the intruder. He boldly flew, and alighted upon the hand of the gardener; and forthwith proceeded to peck the head of his victim, and buffet him in such a manner that he would soon have put him *hors de combat*, had not the gardener carried him out, and turned him off at some distance from the building."

"*Death-Watch*.—I was once staying in an old house, where these insects prevailed to such a degree, that, during the spring, the walls resounded the whole day long with their continual rattlings. It is generally supposed that the noise they make is intended as a call to the other sex; and it is curious to observe one of them labouring, as it were, to make itself heard. Raising itself on its hinder legs, it beats forcibly on the wall on which it stands with the fore part of the head, giving seven or eight strokes at a time in pretty quick succession. These are repeated at intervals; and, where the insects are numerous, after a while become irksome to the ear. The noise exactly resembles that made by gently tapping the finger-nail against the hard surface of a table; indeed, upon doing this, a death-watch will frequently answer the call, if within hearing. Where they beat long in one place, they make a brown spot to the size of a silver penny; and the paper of the room in which I resided was covered with such spots to a considerable extent."

The book concludes with some remarks on the importance of registers of periodic phenomena in Natural History. At one time all those phenomena which occurred at regular intervals in the animal and vegetable kingdom were supposed to depend on some peculiar property of the vital principle; but at the present day—especially with regard to plants—no doubt exists that many of the periodic phenomena depend for their development on external agencies. Thus, it has been recently satisfactorily proved by Prof. Dove that the opening of the leaves of plants, their flowering, the ripening of their fruit, and the fall of the leaf, depend almost entirely on the temperature of the atmosphere; that in unusually cold months these occurrences are backward, or do not happen at all—and that in unusually warm months they are more rapidly advanced. The importance of observation on plants and animals in connexion with the time of the year or of the day consists in the facility with which these may be compared with conditions of the atmosphere—as warmth, light, moisture, magnetism, &c.—and any relation that may exist between one set of phenomena and another be traced. Such observations, then, though made by the humblest disciple of science, may become data for developing the great laws of organic life. We may be sure that everything which gives a knowledge of the laws of Nature will in the end be found of value. The world has been made for man; and his advantage is more or less connected with its most profound laws. Mr. Jenyns thus hints at a practical application of the knowledge of periodic phenomena:—

"It is not improbable that some natural phenomena might be found, in every month in the year, calculated to assist in indicating the fittest time for undertaking all the principal operations both in the field and garden. Of course the selection of them must be made with great care, and, as we before said, should be the result of many years' patient and accurate observation. It would be necessary with this view to take down the exact date, over a long period of time, at which such operations are now carried on; together with that of the first occurrence of the most obvious, and at the same time most characteristic phenomena, in regard of the indication they afford of certain states of weather or advances of season. By afterwards examining the results of those operations, and noting the time at which the most successful appear to have been conducted, it may be found, on looking back, what

natural phenomena first showed themselves just at that period, or were coincident with the time selected. Something has been already attempted in this way; but it would require the co-operation of many observers to arrive at any useful or trustworthy conclusions. Nevertheless, the subject is worth attending to; and if a natural calendar, constructed, as some have proposed, after this manner, did not entirely supersede the artificial one at present in use, it might at least have a subsidiary value in the case of some matters in husbandry and gardening, calling for a more than ordinary regard to the conditions of the soil, and the influence of particular seasons."

To those who delight in the country and take an interest in Natural History pursuits we can recommend this volume,—not only as an example of how observations should be made, but likewise for the novelty and interest of most of its facts.

Poems and Songs by Allan Cunningham. With an Introduction, Glossary, and Notes. By Peter Cunningham. Murray.

"It was the opinion," says the Editor, "of the author of the following poems and songs that his fame would rest hereafter chiefly, if not entirely, on the kindly criticisms of Sir Walter Scott and Southey." This is in all respects a mistake. No poet will go down to posterity on mere testimonials. In the court of the world's future, parol evidence of an old title will not be sufficient to establish a literary fame; and the appeal for final critical judgment must be made on the appellant's own good (and written) deeds. Nor was Allan Cunningham—having undeniable documents to show—driven to rely on any such secondary evidence; and the present republication of a portion of his title deeds to fame is an honourable and welcome tribute from a worthy son to a worthy father.

The collection before us of the Scottish poet's productions is divided into three several parts: the first comprising his well-known imitations of the Old Ballad, Jacobite Reliques, &c.—the second some of his Miscellaneous Pieces—and the third what are generically called his Songs—the distinction being, however, in some cases more arbitrary than scientific. The principal interest of the volume attaches to the first of these divisions; of whose composition the editor has given a history pleasant in itself, and which may perhaps induce those who knew Allan Cunningham and his simple worth to revise the *very* hard names that have been attached to the questionable ingenuities of the Savages, Macphersons and Irelands. They who cannot do this may find the history of these Jacobite Imitations more pleasant than profitable; but the friends of the bard generally looked upon the mystification which it involves as an additional evidence of poetic aptitude which their knowledge of the man and his motives forbade them to qualify by any moral impeachment.—

"Mr. R. H. Cromeck, by profession an engraver, visited Dumfries in the summer of 1809, accompanied by Mr. T. Stothard, the celebrated painter. The object of their joint visit was the collection of materials and drawings for an enlarged and illustrated edition of the works of Burns. Mr. Cromeck had published, a few years before, a supplemental volume to Currie's edition of the Works, and pleased with the success of the 'Reliques' (so the volume was entitled), was preparing for publication, at the same time, a select Collection of Scottish Songs, with the notes and memoranda of Burns, and such additional materials as his own industry could bring together. Mr. Cromeck brought a letter of introduction to my father from Mrs. Fletcher of Edinburgh, herself a poetess, and the friend of Sir Walter Scott and Campbell. A similarity of pursuits strengthened their acquaintance; their talk was all about Burns, the old Border Ballads, and the Jacobite Songs of the '15 and '45. Cromeck found his young friend, then

a stonemason earning eighteen shillings a-week, well versed in the poetry of his country, with a taste naturally good and an extent of reading, for one in his condition, really surprising. Stothard, who had a fine feeling for poetry, was equally astonished. In one of their conversations on modern Scottish Song, Cromek made the discovery that the Dumfries mason on eighteen shillings a-week was himself a poet. Mrs. Fletcher may have told him as much, but I never heard that she did; this, however, is immaterial. Cromek, in consequence of this discovery, asked to see some of his 'effusions;' they were shown to him; and at their next meeting he observed, as I have heard my father tell with great good humour, imitating Cromek's manner all the while, 'Why, Sir, your verses are well, very well; but no one should try to write Songs after Robert Burns unless he could either write like him or some of the old minstrels.' The disappointed poet nodded assent, changed the subject of conversation, and talked about the old Songs and fragments of Songs still to be picked up among the peasantry of Nithsdale. 'Gad, Sir!' said Cromek; 'if we could but make a volume—Gad, Sir!—see what Percy has done, and Ritson, and Mr. Scott more recently with his *Border Minstrelsy*.' The idea of a volume of imitations passed upon Cromek as genuine remains flashed across the poet's mind in a moment; and he undertook at once to put down what he knew, and set about collecting all that could be picked up in Nithsdale and Galloway. Cromek foresaw a volume of genuine verse, and entered keenly into the idea of the Nithsdale and Galloway publication. A few fragments were soon submitted. 'Gad, Sir! these are the things,' and like Polyphemus, he cried for more. 'More, give me more; this is divine!' He never suspected a cheat, or, if at all, not at this time."

Such is the plot of the poetical comedy designed by, or rather suddenly suggested to, Allan Cunningham:—and, according to the editor, he played it out. On Cromek's return to London, the incidents thicken—and progress in due artistic development to a final and natural issue. The deception practised upon Cromek was so well managed that its acceptance by the latter has nothing which shocks the probabilities. The art of the imitation was sufficient for the capture of an imagination like Cromek's,—devoted to the search after legendary verse and made by his enthusiasm for Burns thirsty for the traditional poetry of Scotland. From the time of his return home, a constant correspondence was carried on between him and the bard; and the letters of the former have been found by the editor among his father's papers. They are the best evidence of the individualities on which a mystification like the one in question was calculated to do its work:—

"His first letter is dated Oct. 9, 1809.

"To Mr. Allan Cunningham.

64, Newman Street, 9th Oct. 1809.

"How are you getting on with your collection? Don't be in a hurry. I think between us we shall make a most interesting book."

"On the back of this letter is the first rough copy of 'Bonnie Lady Anne.' Cromek's second letter is dated 27th Oct. 1809. The 'very fine poem'—the 'wonderful performance' he refers to, was the song 'She's gane to dwell in Heaven.'"

"To Mr. Allan Cunningham.

64, Newman Street, 27th Oct. 1809.

"Thank you, very very kindly, my good Allan, for your interesting letter, and the very fine poem it contained. Your short but sweet criticism on this wonderful performance supersedes the necessity of my saying a word more in its praise. I must, however, just remark that I do not know anything more touching, more simply pathetic in the whole range of Scottish song. Pray what d'ye think of its age? I am of opinion from the *dialect*, that it is the production of a Border Minstrel; though not of one who has "full ninety winters seen." In old Ballads, abstract ideas are rarely meddled with—an old minstrel would not have personified "Gudeness," nor do I think he would have used compound epithets "death-cold," "death-shut ee," &c.; much less would he have introduced the epithet "calm" as it is applied

in this song. A bard of the olden time would have said a *calm sea*, a *calm night*, and such like. The epithet "Fell" ("Fell Time" in the last line of the 7th verse) is a word almost exclusively used by mere cold-blooded classic poets, not by the poets of Nature, and it certainly has crept into the present song through the ignorance of reciters. We must remove it, and its removal must not be mentioned. We'll bury it "in the family vault of all the Capulets." "Ye're owre pure"—I do not recollect the word pure in old or indeed in modern Scotch ballads; but it may pass muster. I have read these verses to my old mother, my wife, sister, and family, till all our hearts ache. The last verse of 'Bonnie Lady Anne' contains a fine sentiment. The Jacobite songs will be a great acquisition. I am pretty sure that among us we shall produce a book of consequence and interest. I have now arranged the plan of publication. I shall place Burns and his remarks with the songs remarked on at the front of the battle. These Songs will afford hints for many notes, &c. You and I will then come forward with our budget in an appendix introduced with some remarks on Scottish Song, which I much wish you would try your hand at. I think you will succeed in this much better than myself. I would then conclude the book with a selection of principally old Songs and Ballads, from *Johnson's Musical Museum*. This selection will consist of about five-and-twenty or thirty of the best songs, which lay buried alive amid the rubbish of that heterogeneous mass."

Our illustration of this pleasant history would not be so complete as our readers may desire without the introduction of the fine poem alluded to by the Cromek comment—

She's gane to dwell in Heaven.

She's gane to dwell in Heaven, my lassie,
She's gane to dwell in Heaven:
'Ye're owre pure,' quo' the voice o' God,
'For dwelling out o' heaven!'

O what 'll she do in Heaven, my lassie?
O what 'll she do in Heaven?
She 'll mix her ain thoughts wi' angels' sangs,
An' make them mair meet for Heaven.

She was beloved by a', my lassie,
She was beloved by a':
But an angel fell in love wi' her,
An' took her frae us a'.

Lowly there thou lies, my lassie,
Lowly there thou lies:
A bonnier form ne'er went to the yird,
Nor frae it will arise!

Fu' soon 'll I follow thee, my lassie,
Fu' soon 'll I follow thee:
Thou left me nought to covet ahin',
But tike gudness sel' wi' thee.

I looked on thy death-cold face, my lassie,
I look'd on thy death-cold face;
I look'd on thy death-cold face;
Thou seem'd a bly no cut i' the bud,
An' fading in its place.

I looked on thy death-shut eye, my lassie,
I look'd on thy death-shut eye;
An' a lovelier light in the brow of Heaven
Fell Time shall ne'er destroy.

Thy lips were ruddy and calm, my lassie,
Thy lips were ruddy and calm:
But gane was the holy breath o' Heaven
That sang the evening Psalm.

There's naught but dust now mine, lassie,
There's naught but dust now mine;
My soul's wi' thee i' the cauld grave,
An' why should I stay behin'!

Our readers who are less familiar with these Jacobite imitations by Allan Cunningham than the present publication may probably be the means of making them, will thank us, in the mean time, for introducing them to the poetry of the 'Bonnie Lady Anne,'—written roughly by the poet on the back of his eager correspondent's first letter.

Bonny Lady Anne.

There's kames o' hinney 'tween my love's lips,
An' gowd among her hair,
Her breasts are lapt in a hollie veil:
Nae mortal een keek there.
What lips dare kiss, or what hand dare touch,
Or what arm o' love dare span
The hinny lips, the creamy loof,
Or the waist o' Lady Anne?

She kisses the lips o' her bonnie red rose,
Wat wi' the blobs o' dew;
But gentle lip, nor simple lip,
Maun touch her lady mou';

But a broider'd belt wi' a buckle o' gowd,
Her jimpy waist maun span
O, she's an armfu' fit for heaven,
My bonnie Lady Anne!

Her bower casement is latticed wi' flowers
Tied up with silver thread,
An' comely sits she in the midst,
Men's longing een to feed.
She waves the ringlets frae her cheek,
Wi' her milky, milky han',
An' her cheeks seem touch'd wi' the finger o' God,
My bonnie Lady Anne!

The morning cloud is tassell'd wi' gowd,
Like my love's broider'd cap,
An' on the mantle which my love wears
Is monie a gowden drap.
Her bonnie eebree's a hollie arch
Cast by nae earthly han',
An' the breath o' God 's between the lips
O' my bonnie Lady Anne!

I am her father's gaird'ner lad,
An' poor, poor is my fa':
My auld mither gets my sair-won fee,
Wi' fatherless bairnies twa:
But my Lady comes, my Lady gae
Wi' a fou and a kindly han':
O, the blessing o' God maun mix wi' my love,
An' fa' on Lady Anne!

The two specimens already given are principally remarkable for the poetry of their sentiment and expression; and had the pseudo-collections of Allan Cunningham been confined to such, it is probable that even Cromek might have suspected at least interpolation. The fact is, Bishop Percy was right when he said these poems were "too good to be old." In the old ballads the ore of poetry is frequently discerned, it is true, lying in the rude mass and raising a suggestion—which has perhaps been too hastily and widely accepted—of larger values than a large amount of critical labour has, we think, been able to extract. There is little of such "wrought" poetry in legendary song as an age so fastidious (rather than sensitive) as the present demands from its poets.—It is necessary, then, to give an example of the more characteristic specimens which persuaded Cromek of the Jacobite stamp: and our example should be 'Cumberland and Murray's Descent into Hell' were it not far too strong for the stomachs of our readers. The passion of the Jacobite hatred and humour of the Jacobite scorn are therein combined, with an intensity of expression worthy of Burns in his most characteristic and powerful moods. But we must be content, instead, with—

The Wee, Wee German Lairdie.

Wha the deil law we got for a King,
But a wee, wee German lairdie!
An' when we gade to bring him hame,
He was delving in his kail-yardie.
Shenghing kail an' dibbling leeks,
Scare o' hose and scant o' breeks,
Up his beggar duds he cleeks,
The wee, wee German lairdie.

An' he's clapt down in our gudeman's chair,
The wee, wee German lairdie;
O' stinking weeds he's brought the seeds,
An' sawed them in your yardie.
He's pu'd the rose o' English clowns,
An' brak the harp o' Irish lowns,
But the thristle tap will jag his thumbs,
The wee, wee German lairdie.

Come up among the Highland hills,
Thou wee, wee German lairdie;
An' see how Charlie's lang kail thrive,
He dibblit in his yardie.
An' if a stock ye daur to pu',
Or haud the yoking o' a plough,
We'll break yere sceptre o'er yere mou',
Thou wee bit German lairdie.

Our hills are steep, our glens are deep,
Nor fitting for a yardie;
An' our norlan' thristles winna pu',
Thou wee, wee German lairdie!
An' we've the trenching blade o' weir,
Wad twine ye o' yere German gear:
An' pass ye 'neath the claymoure's shear,
Thou feckless German lairdie!

The letters of Cromek, as the incidents thicken and the plot deepens, grow more and more urgent for the poet's removal to London.—"The spring must introduce you with other wild flowers to the notice of my London friends. I begin to feel anxious to see what you have done. I beg of you to take a week from your employer, and sit down leisurely to the papers;

for which next par... as an apo... that has... "My de... that I sh... till I am a... of your... del of A... already co... notes. I... and his m... is quite lo... to you the... fragment... What is... Pipers wil... by-past r... scoldy" b... Willie' is... House is... thank you... do fine... remarks... letter—p... compare... about it... have the... Galloway... Crom... which... must ha... "Pray... dale and... us see y... writes i... "I be... Relique... the Mou... of the... one in t... Ass, or... The... with h... talked... as a m... six shi... way in... as is s... remain... followe... friends... never... after l... "some... and th... that th... "It c... conclu... "that... Songs... on th... Ceme... marks... his w... Th... trait... Chan... of hi... escap... will... enga... You... leh... pe... As... road... paris... foot...

for which week I will send you, by Johnson's next parcel, a 2l. note, with this old Proverb, as an apology for so doing, 'He may well swim that has his head haddan up.'—Again:—

"My dear Allan,—While I recollect I will tell you that I shall not put the Nithsdale Ballads to press till I am able to announce to Great Britain the arrival of your Worship in the Metropolis, which I hope will be soon. You must be here by the 1st, 2nd, or 3rd of April, or so. We will then sit down and make a good book. I have arranged the materials already come to hand and have written several *apocryphal* notes. I am absolutely dying to see 'Billy Blin,' and his merry companions. 'The Lass of Inverness' is quite lovely. When you are here I will point out to you the beauty of these things as I feel them. The fragment of a 'Tocher' is curious and interesting. What is it extracted from? 'The History of the Pipers' will tell well. As you say, 'Notices concerning by-past manners' are valuable. 'The Border Minstrelsy' has scarcely any other merit. 'Muirland Willie' is *brav*. 'The Picture of the Country Ale-House' is so faithful that it might be painted from—thank you for it very kindly. 'Maggie Lauder' will do fine. 'Blythsome Bridal'—sensible observant remarks. I envy you the sight of Lady Nithsdale's letter—pray steal it, at all events mark its date and compare it with the printed copy, but don't talk about it, and inform me who possesses it. Let me have the History of the Fairies of Nithsdale and Galloway, and the Brownie."

Cromek's next letter opens with a question which, as the editor observes, his correspondent must have had some difficulty in answering.—"Pray what are the names of the poets Nithsdale and Galloway have produced?" "Do let us see you as early in April as you can," Cromek writes in February 1810:—

"I beg of you not to approach me without some *Relique of Burns*. The Plough that he turned up the Mouse's nest with will do, or if you can trace any of the descendants of his 'Mountain Daisy,' bring one in the button-hole of your coat, or his Ox, or his Ass, or ANY THING THAT IS HIS."

The end of all was that the poet removed, with his family, to London—helped the long talked-of volume through the press—wrought as a mason with Bubb the sculptor for twenty-six shillings a week—and, finally, made his way into Chantrey's studio; where he became, as is sufficiently known, the sculptor's friend—remained till the latter's death, and after it—followed him at an interval too short for the many friends whom the earnest simplicity of his character (which London and its coterielships never tarnished) had made. His literary career after his removal from Scotland is recorded by "some thirty volumes at the least of works":—and we hear with pleasure the Editor's assertion that there are "materials for perhaps ten more." "It only remains for me to add," he says, in conclusion of his short and pleasant Introduction "that the author of the following Poems and Songs was born at Blackwood, near Dumfries, on the 7th Dec. 1784; and dying in London on the 29th Oct. 1842, was buried in the General Cemetery at Kensal Green, where his grave is marked by a tomb of solid granite erected by his widow and five surviving children."

The volume is illustrated with a profile portrait of the deceased poet, from a drawing by Chantrey—a view of his birthplace, and another of his grave. On his "remains" which have escaped the latter the editorial hand of his son will, we presume, at no distant period be engaged.

Youthful Life and Rambling Sketches—[*Jugend-leben und Wanderbilder*.] By Johanna Schopenhauer. Brunswick.

As the traveller who dashes along the high roads of a country sees little thereof in comparison with the wanderer through its lanes and footpaths, so the most diligent student of great

political movements understands them very imperfectly before he has studied their operation upon private life. For this reason the biography of an obscure person will often afford a clearer insight into the state of a country at a given period than the most elaborate narrative of its public occurrences and legislative enactments.

The historical novel, "errors excepted," in many cases conveys more knowledge of the character and meaning of a past age than the mass of readers obtain from any other source. The worst is, that there is no calculating with any tolerable accuracy the amount of these errors. Not obliged to "swear to the truth of a song," if we attempt to arrest the author in the historical district he takes refuge in the liberties of the artist; while at the same time he can cover the æsthetic sins with which he may be charged by the cloak of historical accuracy. But for such information concerning the social life of a period as is not often found in elaborate historical works there is perhaps no better source than the biographies of persons little raised by character or position above the average of mankind. While in the histories of extraordinary genius, as well as in those of illustrious rank, there is usually something anomalous that restricts the application of what concerns them to the individual case in the experiences of some personage belonging to the commonplace we have at the same time that of thousands of his contemporaries. The difficulty is, how to get at this kind of records:—for such lives are rarely written by others—and in the few instances where individuals have set themselves to the task of self-observation, the result has been rather an ideal sketch than a life-like portrait. Viewed from so near, too, the figure is apt to occupy so much of the canvas as leaves little room for the background in which the curious inquirer would take most interest. The self-complacent autobiographer "doth bestride this narrow world like a colossus," whilst historical events and contemporary manners are reduced to narrow compass.

From this fault of overweening self-estimation and reference the authoress before us is, however, singularly free. She occupies a modest and unobtrusive position in the amusing picture which she has drawn of her native city—at a period which, though not in truth very remote, seems yet to the imagination far more distant than it is. The great moral deluge which swept over Europe at the close of the last century obliterated so many of the old boundaries, that few of the ancient spots remain yet recognizable. Many new forms of social life have taken the places of the old and long familiar:—and this circumstance furnishes a motive for snatching as they are hurried by us towards oblivion these few relics of a vanished time.

To introduce Madame Schopenhauer as no more than an average specimen of the people among whom she was born would be to do less than justice to her, and to her contemporaries in general more. Both for talent and cultivation she was in advance of the multitude of them. She was, moreover, the authoress of many romances which found favour in the eyes of the tender-hearted public of her day and gained for her an extended reputation. Her works are, however, too little known to British readers to give her much claim to attention on that score; and we fear we must add they are for the most part but little worth knowing. We will, therefore, for the present, pass over her literary character in favour of what is in our opinion better worth notice—her personal experiences, as illustrative of events and manners in her time and country. The period of Madame Schopenhauer's birth was about the close of the Seven Years' War; before

Prussia had begun the "girdling" process (as it would have been called in the backwoods) which prepared the way for her final *pounce* in 1793. Dantzig, instead of being a mere town of the province of West Prussia, was, as our readers know, a free and independent republic. It had been an important member of the Hanseatic League till the dissolution of the latter—and in the days of its glory the sovereign of several dependent towns and more than thirty prosperous villages. It was an ancient town; and had once been a grand object of contention among Danes and Swedes, Pomeranians and Teutonic knights. Under the dominion of this once flourishing religious order it prospered well; but the paternal government of the worthy knights was—as paternal governments were wont to be in the good old times—strongly "tempered" with the birch. The sturdy bantling began to struggle against its leading-strings; and at length, in the middle of the fifteenth century, it burst asunder the strong bonds which had supported its infancy but began to be felt as an intolerable restraint on its advancing growth. Dantzig declared itself independent;—but was unluckily tempted to retain its vote in the election of the Kings of Poland. Its position on the shores of the Baltic and at the mouth of the Vistula made it the key to the extensive and fertile provinces that might serve for the granary of the world: and the industry of its citizens had at this period elevated it to a great height of prosperity.

In its external appearance Dantzig wore a character of solid magnificence well becoming its commercial dignity. Its houses were in a massive style of architecture;—displaying, nevertheless, many of those quaint and peculiar conceits which belonged as well to the date of their erection as to the civic character of their inhabitants. Gods and angels and animals decorated the topmost peaks of their high gabled roofs. That in which Madame Schopenhauer first saw the light displayed a great metal tortoise, with its four paws and head richly gilt, stretching out to the four cardinal points and nodding with every wind that blew. Some, it should be added, had really fine statues and groups of sculpture, the works of distinguished artists,—brought at great cost from Italy, and testifying to the taste as well as wealth of their owners. As in most of the older Hanse towns, these houses generally stood with their gable ends towards the street; and appeared of immoderate height compared with their breadth,—as, indeed, they often were. The limits set to the lateral extension of the town by the strong fortifications surrounding it compelled the citizens to look for room in the only direction in which they could move. With this view, they not only reared their houses high into the air, but frequently burrowed deep into the ground; and three or four stories of cellars, one below another, afforded not only convenient storehouses for goods, but even dwellings—dark, damp and unwholesome indeed, but eagerly sought after by the dealers in milk, fruit and vegetables, basket-makers and other traders of the class. The distance between the opposite rows of houses was in most cases sufficient to have afforded a sufficient width of street had the space not been encroached on by spacious stone terraces running along the front of each house, and ascended by steps from the street—from which they were separated by heavy balustrades. These *propylæa* had the advantage of uniting to the eye the long narrow strips of houses into one mass; and were also valuable for their domestic convenience—as upon them was transacted a great part of the household business of each family, in full view of the passers-by. The streets were further (as

Londoners would call it) obstructed by magnificent old chestnut trees; whose periodical budding brought news of the spring to the busiest citizens—and beneath whose shade, on the above-mentioned terraces, they were wont to pass their pleasant summer evenings, enjoying the sensual luxury of the pipe or the intellectual recreation of historical investigations into the characters and circumstances of their friends and neighbours.

The richness and old-fashioned formality of the burgher attire contrasted with the dark grey frock, over-hanging cowl and bare foot of the rope-girded Capuchin friar or the white-robed Dominican; both of whom were frequently seen in the streets of the Lutheran city—where the Pope yet retained an anomalous kind of influence. The rich Israelitish merchants from Warsaw, Cracow, Posen, and other Polish towns, in their stately national costume,—with the high sable cap, the black jalar falling in ample folds, the dark flashing eyes, Oriental features, and often snow-white beards,—had a patriarchal dignity of aspect that recalled the sages and prophets of the Old Testament. They seemed of a different race from the dirty abject-looking oppressed children of the tribes crowded together in some dark quarter of most other European cities. Their wives wore petticoats of heavy silk brocade embroidered in large flowers. Over these fell a tunic reaching to the knee and bordered with rich sables; golden caps, a broad bandeau of monstrous pearls upon the brow, and a quantity of heavy antique gold chains and precious stones completed the decoration of these dark-eyed daughters of Sion. Of all contrasts, however, the most striking was that presented by the gay dashing Polish noble with his wild and haggard-looking serfs who, each year, brought the kindly fruits of the earth down the Vistula to be laid up in the granaries of Dantzic. The season for the arrival of the fleets of their crazy corn-boats was the spring; in these countries breaks forth with incredible rapidity. While the lands on the Rhine and in Southern Germany are all bursting into leaf and blossom, the shores of the Baltic are yet lying cold and stiff in their white wintry garments. When at length the warm breath arrives which dissolves their icy chains, the grass seems almost to grow and the flowers to blossom even while we gaze; and the melting snows swell the shallow waters of the Vistula so as to make it navigable much higher up than at any other period. Before the first partition of Poland, Dantzic had almost the monopoly of the corn trade: and in fruitful seasons a stranger suddenly placed on one of its bridges might have fancied himself among the South Sea islands and the canoes of the savages. The rude primitive construction of the vessels of the Polish serfs—"shimkies" as they were called—the meagre forms, wild sunburnt faces and scanty clothing of their crews (which latter consisted of little more than a piece of unbleached linen girt round their loins and thick wooden soles tied with leathern thongs upon their naked feet) seemed scarcely to belong to Europe; especially in contrast with the preposterous exuberance of dress under which every civilized man and woman of that time had to toil. They were, of course, "born thralls;" and the nobleman who in a fit of anger should happen to kill one had but to pay a fine of ten dollars—and there was an end of the matter. During the whole summer, these poor shimkies remained day and night without other shelter than the sky—lying down to sleep on the river bank, by the side of the enormous heaps of wheat which it was their duty to watch. Their food was a thick paste of peas or buckwheat—cooked in a kettle hung, gipsy

fashion, from two cross sticks. Occasionally, it was said, they yielded to temptation presenting itself in the irresistible shape of a tallow candle, which they purloined for the purpose of communicating to their simple cookery a more exquisite flavour. Sometimes, too, the love of variety that besets most of the fallen children of Adam would induce them to watch beside the shops where herrings were sold, for an opportunity of plunging a piece of black bread into the delicate oil that floats on the top of the barrels. With the rare luxury of a "schnaps" the contentment and rough good humour for which these poor creatures were celebrated rose to a high pitch of exaltation; and they would begin to kiss and compliment one another,—performing a manœuvre similar to that denominated on the English stage an embrace, in which two friends or lovers, parted for long years and suddenly meeting, express their feelings by passing their heads as far as they can across each other's shoulders.

If, after the toils and hardships of many months, a shimky could scrape together from his earnings a sum sufficient to buy a few yards of coarse blue cloth and a pair of iron-bound boots, his satisfaction knew no bounds; and he would set out exultingly on his long and wearisome journey home across heath and moor and pathless forest. The vessels in which the shimkies had come down the river were usually so frail in their construction, that they were broken up at Dantzic—and the crews had to find their way back as well as they could.

A little before harvest time, troops of poor Polish women, the wives of these shimkies, began to make their appearance in the rich corn-fields around the city; where they were willing to work for less than two-pence a day. With no other clothing than a blue petticoat of coarse woollen stuff and a white cloth wound, often very gracefully, around the head—feet and ankles bare—they were often beautiful enough to serve as models, before the wear and tear of their hard lives had burnt and withered up their natural and national charms.

Great, as we have said, was the contrast presented by the stately lord and owner of these serfs, as he stalked past with his gay cap of silk or velvet stuck a little on one side, one hand on the hilt of his glittering sabre and the other stroking his mustachios—his gold embroidered scarf and jacket, with its hanging sleeves, displaying to advantage his elegant figure,—and treading as if God's earth were too mean to touch his yellow morocco boots. Sometimes these fortunate inheritors of the "silver spoon" would make their appearance in magnificent equipages, attended by gigantic "haidurks" in yellow liveries, dwarfs in Turkish dresses, negroes (who at that time were in these northern countries regarded as curious monsters,) dressed in all the colours of the rainbow, and running footmen clothed from head to foot in white with lofty plumes of ostrich feathers in their caps.

The wretched habit of childish dissipation which, among both ourselves and the Germans, "has increased, is increasing, and ought to be diminished," was then almost unknown in that part of the world. Children were not deprived of their best chance of happiness by a premature introduction to what is called pleasure; and their affections had leisure to strengthen on a few objects, instead of being dissipated in a sort of feeble good-will towards many. Johanna, as Madame Schopenhauer was called, was the daughter of opulent parents, belonging to the merchant aristocracy of Dantzic. Her father was a man of rigid republican principles—out of his own house; but within, seems to have leaned more to the monarchical form. He made an imposing figure in his ample sena-

torial robes of silk and velvet and vast flowing powdered periwig: and the effect of his stately presence was increased by his liability to hurricane fits of passion that sent servants and children flying in terror before him. His wife, a neat quiet housewife, possessed a happy sort of *vis inertiae*, that resisted the effects of his fiercest broadsides, as sacks of wool do cannon balls. Besides, she was protected from the manifestations of his wrath, in most instances, by a sort of antiquated gallantry towards the whole sex,—not even excepting his wife,—which the Dantzic senator was supposed to have brought with him from his travels in France. Two faithful old servants deserve honourable mention. One was Kasche, an old Polish nurse, who sang Madame Schopenhauer to sleep with the ancient ditties of her country;—the genus nursery-maid being unknown in those days in Dantzic. It would have been an unheard-of thing to trust children to young girls; and the post was never filled by any but experienced persons, who were afterwards treated with respect to the end of their days and considered as members of the family. Adam was a universal genius; filling the posts of valet, groom, footman, butler and steward with as much skill as honesty; relieving the mistress of the family of every burdensome duty of housekeeping and superintending every important purchase,—especially that of the fat ox which, according to time-honoured custom, was slaughtered in autumn for winter provision. On the strength of his long service and his universal capabilities, Adam would sometimes venture to "speak a word" with the senator when he was bursting into one of his volcanic outbreaks of passion.

In this family picture must not be omitted so important a personage as Herr Christophorus Moser, the book-keeper; a tiny man with a long red peaked nose, a pair of sharp little black eyes, and a splendidly frizzled wig to which was attached a monstrous bag that covered half his back. This bag was a pledge of the tender and faithful love of Jungfen Nesselman, to whom he had been betrothed since time immemorial—her father being one of the most renowned hair-dressers in the city. Like Don Quixote, Herr Moser probably regarded a *liaison* of this description as necessary to the perfection of his character,—for he does not appear to have had any intention of ever completing the contract; and if any impertinent curiosity ventured a query touching the wedding-day, he would turn his back and mutter something about the expenses of a family. Half an hour before dinner, he usually presented himself in the family sitting-room to discuss with Madame Schopenhauer's mother questions of peace or war and the affairs of the world in general, on the authority of the Hamburg correspondent; and sometimes he would vary the subject of politics with stories that made little Johanna's blood run delightfully cold. And how did the little republican heart of the maiden beat high with pride, when Herr Moser told of a man in complete armour who every year knocked at the gates of the free and independent city of Nuremberg and demanded admission in the name of his Majesty of Prussia—enumerating all his titles: and how, when he had the audacity to place among them that of "Burgrave of Nuremberg," the door was slammed in his face!

On Sundays and holidays it sometimes happened that the book-keeper did not make his appearance till dinner-time; being occupied in parading up and down before the door—displaying to an admiring world a bright scarlet coat, with innumerable gold-laced button-holes, the splendour of which mortal eye could hardly

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endure—a long dangling watch-chain—rings with jewels the size of a shilling—and buckles almost covering his feet. Thus, in full puff and, it is to be feared, indulging to a sinful degree in a feeling of self-complacency, did Herr Moser stand in the burning sunshine, making bows, and saying "Your most obedient servant" to all the people of consequence as they passed by.

Among the fortunate circumstances of Madame Schopenhauer's position in early life may perhaps be counted the non-existence of boarding-schools in her native city. As morning visits, morning drives, promenades, and shoppings were unknown to the matrons of Dantzg, they were not aware of the absolute necessity of finding some substitute to assume their proper place in the education of their children; and the idea of sending these from under the parents' roof to be brought up in the house of a stranger, would have been a horror to such primitive mammas. In some few families, indeed, were to be seen what were called *French governesses*—though one and all born in Berlin; but against the introduction of one of these into her family our judicious "Hansmutter" stoutly protested. "The children may learn of others," was her reply,—"for it is but little that I can teach them; but no one shall educate them but myself."

In the mean time, while the grand question was in debate, Herr Moser undertook to instruct the little damsel in the noble art of calligraphy; and for other instruction she was sent for a few hours each day to a little school where an ancient dame, with snow-white hair, sat enthroned in a vast elbow-chair beneath a high Gothic window, in a chamber wainscotted with black oak, and boasted "unruly brats with birch to tame." In truth, however, the birch was but little in use; for the schoolmistress—who was a French Huguenot, and had in her youth been forced to fly her country on account of her religion,—was kind and gentle to her little subjects, and delighted in taking Johanna upon her lap and making her repeat as well as any parrot could have done, words and sentences of her native tongue. A more effective teacher than either of these was found in a friendly next-door neighbour, Dr. Jameson, the chaplain of the English factory; who had brought with him from Edinburgh a much greater treasure of learning than his position required—and whose benevolent disposition and refined manners, combined with a certain air of mystery that surrounded him, gave him great influence over all that approached him. But Dr. Jameson had a horror of little prodigies: and, though he was never weary of the company of the intelligent child—would display to her wondering eyes the magic of his electrical machine—tell her stories of animals and plants and foreign lands—raise her thoughts to the glorious revelations of the starry sky—and put into requisition for her amusement every member of his household, his coal-black tom cat Tamerlane, his snow-white little dog Frei, and his ancient housekeeper Jungfer Concordia,—he zealously opposed her being urged too far forward in scholarship. The English language, indeed, he taught her almost unconsciously, in the course of conversation: but he would turn from every proposal of initiating her more regularly into any branch of learning with a melancholy—"let the little victims play."—Here we must break off for the present.

Memoir of William Knibb, Missionary in Jamaica. By J. H. Hinton, M.A.—*Memoir of William Yates, D.D., of Calcutta.* By James Hoby, D.D. Houlston & Co.

We have placed the biographies of these two eminent missionaries together for the sake more

of contrast than of comparison. Knibb in the West and Yates in the East Indies commenced their labours at a time when the missionary cause enjoyed little popularity at home, and was viewed with suspicion, if not hostility, by the colonial authorities. But the causes of the hostility were different as regarded the two opposite regions. The West India planters feared that Christianity and civilization might so raise the character of the negroes as to render them impatient of slavery: the servants of the East India Company dreaded that an attempt to change their religion might goad the patient Hindoos into insurrection. The former were animated by the ungenerous hatred and craven fear which ever accompany the selfishness of oppression: the latter were influenced by respect for the prejudices of others, and by an honourable anxiety to avoid anything that would hurt the feelings of a conquered population. The two missionaries were suited by nature and character for their respective stations. Knibb evinced the iron energies and indomitable will necessary to brave persecution—Yates exhibited the gentleness by which prejudice is subdued and the scholarship by which respect is conciliated. Knibb fought and conquered—Yates worked and won. The triumph of the former was immediate and decisive: the success of the latter was slow and progressive,—but has not been arrested by his death.

Mr. Knibb, from his first entrance on his mission in Jamaica, seems to have fixed his mind almost exclusively on the moral pollution of slavery. Soon after his landing, he writes to his mother:—

"The cursed blast of slavery, has, like a pestilence, withered almost every moral bloom. I know not how any person can feel a union with such a monster, such a child of hell. For myself I feel a burning hatred against it, and look upon it as one of the most odious monsters that ever disgraced the earth. The slaves have temporal comforts in profusion, but their morals are sunk below the brute, and the iron hand of oppression daily endeavours to keep them in that ignorance to which it has reduced them. When contemplating the withering scene my heart sickens, and I feel ashamed that I belong to a race that can indulge in such atrocities. It is in the immorality of slavery that the evil chiefly consists. Leaving altogether the injustice of the thing out of the question, this feature of slavery is enough to make every Christian earnestly wish that it may be for ever banished from the abodes of men. I can easily account for persons becoming familiarized to slavery, and have a dislike to the slaves, as they are very trying; but it ought ever to be remembered that this proceeds from the system, and that the owner has a large portion of the blame attaching to him."

The literary character of the East-Indian missionaries was their greatest aid in changing the reluctance of the authorities into active support of their exertions. Though they made few converts, they diffused much information; and thus knowledge was patronized in one hemisphere as likely to make good subjects while it was persecuted in the other as tending to produce disobedient slaves. In 1826, the House of Assembly in Jamaica passed an act called a 'Consolidate Slave Law,' containing several penal clauses against missionary labour. It was disallowed by the Home authorities; but the planters revived the persecuting clauses of obsolete acts—and we quote one instance of the spirit in which these laws were administered.

"An excellent young man of the name of Sam Swiney, a deacon of my church in this place, is now in chains for his love to Jesus. During my sickness, he and others, both bond and free, met at my house to pray. Information of this was carried to the magistrates; and though I procured three respectable persons, neighbours, including the head constable, to prove on oath that no noise was made, which the informer had sworn to, the poor fellow was convicted.

The magistrate would have it that preaching and praying were the same. I tried to convince him of the difference, but it was of no use; so for offering a prayer to God, and nothing more, this poor fellow is sentenced to receive twenty lashes on his bare back, and to be worked in chains on the road for a fortnight. I did all I could to save him, and so did his owner, a respectable gentleman of colour (Mr. Aaron de Leon), who told the magistrates that he had his permission. Next morning I went to see him flogged, determined to support him as well as I could, however painful to my feelings. There he was, a respectable tradesman though a slave, stretched indecently on the ground, held firmly down by four slaves, two at his hands and two at his feet. The driver was merciful, or every lash would have fetched blood. 'Oh, what have I done?' was the only exclamation that escaped from his lips, accompanied by a moan extorted by the pain. He was raised from the ground, chained to a convict, and immediately sent to work. I walked by his side down the whole bay, to the no small annoyance of his persecutors."

Mr. Knibb published the case and appealed to the Colonial Office. A subscription was raised in England to purchase Swiney's freedom; and the two magistrates who had sentenced him were dismissed. The excitement produced in the island by this event and by the rash language of the planters—who declared that the Home authorities had become emancipators, and that they would resist the designs of the Government by force of arms—was very great.—

"The system of extraordinary severity which the planters had adopted with their slaves gave rise to the following incident. Early in October several negroes came to Knibb as their minister, to ask him if what they heard was true, namely, 'that free paper was come.' When asked how they had heard such a thing, their answer was, 'when busha and bookkeeper flog us they say we are going to be free, and before it comes they will get it out of us.' Knibb's reply was, 'No, it is not true. Never let me hear anything of this again. When did busha tell you anything for your good? There is no free paper coming. Go home, and mind your master's work.' At that time, however, he had no suspicion of a revolt, nor did those who had thus spoken to him ever join in it. As Christmas drew near, the irritating elements which the planters had diffused throughout the slave population began to do their work. Under a full conviction that the King had made them free, it was suggested by a slave named Sam Sharp, that they should not work after Christmas without wages; and in order to engage many persons in concert for this purpose, meetings were held by him on a plantation called Retrieve, from about the middle of October."

The insurrection of 1832 followed; and Mr. Knibb narrowly escaped the fate of missionary Smith. Fortunately, he was to be tried by a court of justice, not by a court-martial; and his enemies dreaded an encounter where they would be bound by the ordinary laws of evidence. Their charges against the missionaries of having instigated the insurrection were so widely circulated that Mr. Knibb resolved to return to England to refute them. Not content, however, with defence, he commenced a tour of anti-slavery agitation in England, which was eminently successful. The advocates of slavery, alarmed at his progress, employed Mr. Peter Borthwick as their champion. The issue of the contest was not doubtful. Mr. Borthwick retired substantially rewarded by the West Indians;—Mr. Knibb continued the agitation to a triumphant issue. He returned to Jamaica a conqueror;—the planters who had deemed it a great triumph to drive him to England having only placed him in a position where he could most effectually subvert their favourite system.

We have no wish to revive the forgotten controversy on the apprenticeship system. It was a signal and mischievous failure. The era of complete emancipation arrived,—and was celebrated by the liberated negroes with peaceful solemnity: but the defeated advocates of

slavery made several efforts to excite the new peasantry to some act of outrage which would afford a pretext for coercion. The artifice is a common one in other lands than Jamaica; and we, therefore, extract a portion of the narrative of one of these attempts.—

"At an early hour on Saturday last, it was generally known that some persons had determined to interrupt the peace of the town, (Falmouth) by hanging the Rev. Mr. Knibb in effigy, in front of his chapel. The knowledge of this fact aroused the indignation of the members of his church, who immediately determined to prevent the design from being carried into execution. In the course of a few hours the town was filled with people from all quarters, and considerable excitement prevailed in consequence of a general belief that Mr. Knibb was to be hanged in reality. The reverend gentleman, who had been absent since Thursday evening, was on Saturday engaged in religious services at Waldensia chapel (about ten miles from Falmouth), when he received a letter by express, from Carlton estate, of so alarming a nature as to induce him to come into the town, for the purpose of endeavouring to allay the excited feelings of the people connected with his ministry. On his way down he was met by a number of armed persons, all of whom appeared to be labouring under the impression that he was to be waylaid and murdered. He succeeded in persuading them to give up their weapons, which he deposited in the body of his carriage. Every attempt, however, to persuade them to return to their homes was unavailing. They were determined, they said, to protect him at the sacrifice of their lives. On his arrival at the mission-house, Samuel Magnus, Esq., one of the magistrates of the parish, called, and assured Mr. Knibb that he had adopted such measures as would prevent the party from hanging the effigy. The people were perfectly satisfied with an explanation given them in the Suffolk school-room, and quitted the town with the promise of persuading those whom they might meet on the road to return home-wards. Notwithstanding all the excitement that prevailed, it is gratifying to state, that not a single breach of the peace was committed."

Knibb lived down this hostility; and a little before the close of his life was solicited to join his former enemies in resisting the repeal of the differential duties on foreign sugar. Many of his political opponents tendered sympathy and condolence to his family when he sank under his labours; and most of the Jamaica journals which had assailed him living paid an honourable tribute to his memory after death.

The peaceful literary labours of Dr. Yates exhibit a very different picture from the agitating career of Mr. Knibb. The exertions of the former as an oriental scholar have made his name better known than has his success as a missionary. But the agencies of both these men have reversed Mark Antony's aphorism: "the good" which they achieved "lived after them,"—"the evil" of the controversies in which they were engaged has been "interred with their bones."

We must not conclude without pointing out a serious mistake committed by Mr. Knibb's biographer. He describes Thomas Hood, instead of Theodore Hook, as the advocate of slavery in the *John Bull*. To oppression of all kinds Hood was as strenuously opposed as any man in the empire;—ever a champion of mercy and an apostle of freedom.

OUR LIBRARY TABLE.

Trevor; or, the New Saint Francis. A Tale for the Times.—We are becoming weary of *Pro* and *Anti* Pusey novels. Good intentions must not for ever screen the perpetrators of bad writing,—nor the desire to convert others in whom "such or such another" dangerous "ism" is strong, blind us to the irreverence of thus dragging out the things of the Sanctuary and mixing them with the "properties" of Fiction. Self-sufficiency and the appetite for praise or for money are quite as much the moving causes of the inundation of pious *noctelles* now deluging the world, in strange race with 'Vanity Fair,' 'Dombey,' 'Lancelot Widge,' and what not,—as sin-

cere piety; for that implies humility, and humility enjoins preparation in the teacher and wise choice of forms and methods. But 'Trevor' is extravagant enough to vex a person with whom it was the first, not the fortieth, of its foolish and flaccid family. The hero begins, after the fashion of 'Tremaine,' a free-thinker, and is converted, no one knows how, though everyone must see *wherefore*;—from the moment that Miss Arden's sprain throws her into the way of his chivalry. The 'New Saint Francis' is a Mr. Malinsey, a sincere Puseyite curate of the most Papistical quality; who, breaking a secretly-made vow of celibacy, falls in love with Miss Arden, and finds means to have Trevor's proposals put to the door. This is very bad: but what is worse, Miss Arden's mother, whose spiritual director he has chosen to be, falls in love with him!—and not perfectly understanding her own feelings, insists upon his conniving in her secretly taking flight to a Romish convent. This strange elopement is interrupted by Mr. Trevor. The curate is not sorry for the interruption; being shocked and puzzled by the result of his own teachings. The lady is terrified out of her convent fancy and her Puseyite passion by the terror of Mrs. Grundy, who never before frightened spell-bound woman so quickly back into common sense and domestic duty! After having been a trouble, in her own house, by her frigid, ghostly, unsympathetic ways, for months upon months, Mrs. Arden is only too glad to get out of the postchaise, creep back home and order dinner that very day, as if nothing had happened,—marrying Trevor and Arabella "out of hand," and in gratitude to the gentleman for having rescued her!

Treatise on Mechanics. By T. F. Heather, B.A.—Only a small part of this treatise is yet published. In an advertisement, the author says he will introduce in the earliest stage some new enunciations of important principles; and will endeavour to show that considerable improvement can be made upon the manner in which this subject has been handled by even its greatest masters—and further, that his first endeavour has been to give clear and distinct definitions. We turn to the definition of *rest*, in page 2; and find—"While a certain determinate point with respect to a body always preserves the same distances from the objects which surround it, the body is said to be at rest." Mr. Heather has not beaten the great masters here. Is the point in the body or not?—If so, what is meant by a point with respect to a body?—And is the body at rest when one point in it is at rest?—And what is meant by the distance of a point from an object?—What part of the object is meant?—And are the surrounding objects at rest?—If so, where is the definition of rest? We should recommend Mr. Heather to study the great masters a little more as a learner before he becomes their critic.

Remains of Miles Coverdale, Bishop of Exeter. Edited for the Parker Society, by the Rev. G. Pearson.—Our estimate of the merits of Bishop Coverdale as an author, translator, and scholar is much below that formed by his learned editor. As an author he was a wholesale plagiarist,—as a translator of Scripture he followed St. Jerome rather than consulted the original,—and as a scholar he was deficient in taste and discrimination. The Parker Society has deemed his works worthy a place in their collection;—but we find nothing in them deserving of further notice. We could wish that this Society would be careful to give us a little more of the strength, and a little less of the coarseness, of the Reformation.

The Hand-Book of Grammar. By G. J. Holyoake.—This is a volume designed to accompany a former work by the same author, his 'Practical Grammar,'—without which it would be useless, because unintelligible.

A Concise Grammar of the German Language, after the Principles adopted in the Schools of Germany. By G. H. C. Egestorff.—Concise indeed:—too much so for any useful purpose. It is for the sake of conciseness, we suppose, that the author conjugates the verbs without the corresponding English. This will not do.

A Concise Glossary of Terms used in Grecian, Roman, Italian and Gothic Architecture.—An abridgment from 'The Glossary of Architecture'—a work which, in the course of several editions, has become inconveniently augmented. The practical utility of such a manual as the present is obvious.

Practical Hints towards improving the Merchant Marine Service. By a Merchant Captain.—Every hint given in the pamphlet is adverse to improvement of every kind.

Scott's First Books in Science.—A Treatise on Chemistry.—A Treatise on Light, Heat, and Electricity.—These treatises are carefully compiled,—and place before the young student the principal facts in each science, in a clear and satisfactory manner. They are, of course, mere compilations; but the compilers have performed their parts judiciously. The questions at the foot of each page, intended to form exercises, are well chosen; and if carefully answered from memory after studying the text cannot fail to be profitable to the student.

Switzerland and the Swiss Churches. By W. L. Alexander, D.D.—This is a little work of great merit and singular modesty. Like Dr. Massie, who has recently traversed the same ground, Dr. Alexander is a Congregationalist minister; but he has not forgotten his Christianity in his sectarianism, and has exerted himself to discover what is meritorious, as well as what is blameable, in the doctrines and practices of different creeds. The most interesting part of his work is that in which he shows that the prevalence of Rationalism and Infidelity in Geneva has been a necessary result of the institutions of Farel and Calvin. This is not the only point in which what is called D'Aubigné's History would more appropriately be named the Romance of the Reformation; and when we remember the strength of the prejudices prevailing on the subject in Scotland, we cannot withhold praise from the courage, as well as the candour, manifested by Dr. Alexander in these disclosures.

Instructions for making Unfermented Bread, with Observations on its Properties, Medicinal and Economic. By a Physician. 3rd edition.—It is well known that in the ordinary process of making bread fermentation takes place; and the carbonic acid formed is the means of making the bread light. But during this process there is as much starch of the bread destroyed as is equivalent to the formation of the carbonic acid gas. In order to prevent this destruction, it has been proposed to make bread with carbonate of soda and hydrochloric acid, mixed in such quantities as to form carbonic acid sufficient to lighten the bread, and hydrochlorate of soda to serve as salt. This process has been found to answer:—and the little pamphlet under notice has been written to give an account of it. The author calculates that in the United Kingdom an amount of loss occurs annually from the old way of making bread, and eating white bread instead of brown, equal to 4,500,000 quarters of wheat,—amounting in money value, at 50s. a quarter, to 11,250,000*l.*; or twice as much wheat as is supplied by importation. Such a statement demands inquiry: and if found to be true, every possible means should be taken to introduce the new practice. With regard to the medicinal virtues of unfermented bread, we do not think our author has proved his point. It must be at least as good as other bread.

LIST OF NEW BOOKS.

Archæological Journal (The), Vol. III. 8vo. 11*s.* 6*d.*
Aldine Poets, Vols. III. and IV. Thomson's Works, 2 vols. 6*s.* 10*s.*
Archibald's Practice of New County Courts, 12mo. 6*s.* 6*d.*
Atherstone's (E.) Fall of Nineveh, a Poem, 3 vols. 12mo. 12*s.* 6*d.*
Baker's (Rev. A.) Sermons on Holy Joy, &c. post 8vo. 7*s.* 6*d.*
Barrow's (W.) Hist. of the House of Cobham, 12mo. 3*s.* 6*d.*
Bonar's (Rev. D.D.) Commentary on Leviticus, 2nd ed. 8*s.* 6*d.*
Boyle's Court Guide, 1847, 18mo. 5*s.* 6*d.*
Browne's (Rev. J.) The Lamb of the Flock, 18mo. 1*s.* 6*d.*
Cape's Course of Mathematics, Vol. I. 8vo. 16*s.* 6*d.*
Chronicles of the Fleet Prison, by C. Rowcroft, 3 vols. pt. 3*s.* 6*d.*
Coslin's (J., D.D.) Private Devotions, new ed. 18mo. 1*s.* 6*d.*
Cose's (W.) Hist. of the House of Austria, Vol. II. (Bohn), 3*s.* 6*d.*
Deastry's Sermon before the House of Commons on Fast Day, 8vo. 6*d.*
De Forquet's First German Reading Book, 3rd ed. 1*s.* 6*d.*
Donaldson's (J.) Cultivated Plants of the Farm, 12mo. 3*s.* 6*d.*
Druitt's (R.) Surgeon's Vade Mecum, 4th ed. 12mo. 12*s.* 6*d.*
Early Influences, by Author of 'Truth without Prejudice,' &c. 3*s.* 6*d.*
English Governors (The), by R. McCrindle, new ed. 8*s.* 6*d.*
Geometria Vindicta, Part I. by A. G. Upton, 8vo. 2*s.* 6*d.*
Gilbert's Small Debts and Local Courts Act, new ed. 1*s.* 6*d.*
Goldsmith's History of Rome, new ed. 1 vol. 8vo. 9*s.* 6*d.*
Graham's (H.) Mental Dynamics, (Huntian Grammar), 8vo. 6*s.* 6*d.*
Guide to New County Courts Act, by Bishop, 18mo. 6*s.* 6*d.*
Hamilton's (Rev. J.) Life in Earnest, new ed. 18mo. 1*s.* 6*d.*
Hunchback (The), a Play, by J. Sheridan Knowles, new ed. 8*s.* 6*d.*
James's (Rev. J., D.D.) Christian Watchfulness, 12mo. 6*s.* 6*d.*
Laurent's (J. C. M.) Practical German Grammar, 12mo. 6*s.* 6*d.*
Lewis's (Rev. T.) Christian Privileges, 3*s.* 6*d.*
Lorechill's Child's Grammar, new ed. 18mo. 6*s.* 6*d.*
Manual of Oil Painting (Bogue), 18mo. 1*s.* 6*d.*
Metcal's (C.) Population Tables, on sheet, 1*s.*
Michael's (J.) History of the French Revolution, Part I. pt. 2*s.* 6*d.*
Moon's (Rev. S.) Gleanings, in Prose and Verse, 12mo. 6*s.* 6*d.*
Mitchell's Newspaper Press Directory for 1847, 12mo. 6*s.* 6*d.*
Mursell's (J. P.) Reasons for Not Keeping the Fast, &c. 8*s.* 6*d.*
Phipps's (Bishop of Exeter) Sermon on Fast Day, 8vo. 1*s.* 6*d.*
Pen and Ink Sketches of Poets, Preachers, and Politicians, 7*s.* 6*d.*
Pile's (Miss) Illustrated Crochet Collar Book, square, 8*s.* 6*d.*
Retrospect (The); or, Review of Providential Mercies, 18mo. 6*s.* 6*d.*

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HEIGHT OF THE AURORAL ARCH.

Esk Parsonage, near Durham, April 12.

HAVING obtained particulars of the Auroral Arch of March 19, as seen at places favourably situated for ascertaining its height, I have made the computations and send you the results.

The observations are as follows:—
 (i) At Darlington, latitude $54^{\circ} 23'$, longitude $1^{\circ} 24'$ west, at about $8^h 42^m$, mean Greenwich time, the arch passed directly over Procyon; the star being about 3° above its lower edge, and 2° below its upper edge. Betelgeuse was a few degrees above the arch. The altitude of the middle part of the arch at its highest point was estimated by the observer at 35° : which agrees very well with its position as deduced from its place relatively to the stars. The arch was observed to lie considerably to the northward of east and to the southward of west. At $9^h 18^m$, just before it disappeared, it had moved 10° southward about 12° .

2. At Holme, on Spalding Moor, latitude $53^{\circ} 50'$, longitude $0^{\circ} 45'$ west, "about $8^h 30^m$, the arch sprang near to Arcturus, and a little south of the star: whence it ascended right through the stars in Leo, which form nearly a semicircle, its breadth just taking them in" (about 59°): "then passed just north of Procyon, and between the upper star, δ , of Orion's belt, and Betelgeuse and Bellatrix (α and γ Orionis). It seemed to spring and spread from the neighbourhood of Arcturus, gradually increasing in brightness across the sky: but the stars were at all times very visible through it. In breadth it just extended from η in α and γ Orionis (6° or 7°). It had a southerly motion; apparently revolving like a hoop about its two extremities, which remained nearly fixed. This appearance doubtless arose from the arch being very extended. It moved rapidly southward: and about $9^h 15^m$ it passed just below Regulus; and through Rigel; at which time, it was much fainter, and moved more slowly."

A further account states—"when first seen, the middle of the arch passed a little above the double star γ Leonis. A quarter of an hour afterwards, Regulus was just clear of the upper edge."

At Cambridge, according to the excellent account of the observations made by himself and by Prof. Miller printed by Prof. Challis in the *Cambridge Chronicle* of March 27, 1847,—it appears to have risen very suddenly at about $8^{\circ} 45^m$, and to have been situated to the north of our zenith, passing close to Capella and through part of the Great Bear. During the whole time it was visible, it gradually shifted southward, descending eventually to the belt of Orion, and crossing the upper part of the constellation Leo Major, to Arcturus. Westward from this star, near which it terminated in a kind of cusp, its breadth increased to a maximum near the meridian, and then diminished somewhat towards the western horizon, so that it had the appearance of the head of a spear. The diminution of apparent breadth towards the west was probably only an effect of perspective. Its colour was perfectly white, and of remarkable brilliancy. Bright stars were visible through it. The following are pretty accurate observations of its positions with respect to stars at given times; by comparison of which with simultaneous observations made elsewhere, the height of the meteor may be calculated. The time mentioned is always true mean time at the Cambridge Observatory:—

At $8^{\text{h}} 50^{\text{m}}$, the lower border passed a very little above γ Orionis, and about as much below Pollux. The upper border passed through Castor. Its axis passed also between the stars γ and μ , on the feet of the Twins, rather nearer to the former star than to the other. It terminated at a point between Arc-

turus and Mirac, distant from the former by about 4-10ths of the interval between the stars. At 8^h 57^m, α and γ Orionis were equi-distant from its axis on opposite sides. At 9^h, its upper border was a little below α Orionis, and its lower border as much above δ Orionis. At 9^h 13^m, its upper border was much above δ Orionis as the lower border was below Orionis; and the lower border passed midway between ϵ and ζ Orionis. At 9^h 10^m, the lower border just covered δ Orionis and passed a little above β Ursæ Minoris. [This seems to be an error of the press for β Leonis.] Near the meridian, two stars γ and δ of the Crab (called by the old astronomers *Ascltus Borealis* and *Ascltus Australis*) were one on the upper the other on the lower border. The breadth measured by the positions of these two stars was 3° 20', which was nearly the maximum apparent breadth at this time. It terminated almost exactly at Arcturus. For the first few minutes that I saw it, says the Professor, there was very little motion. At 9^h 12^m, the western portion suddenly faded; the next minute I remarked that the terminating point was to the south-east of Arcturus, and after the interval of another minute that it passed entirely below the stars γ and δ of the Crab. At 9^h 15^m, it covered the belt of Orion; and immediately after clouds gathering from all quarters, it had a broken appearance throughout. The general direction of the arch was all along nearly perpendicular to the magnetic meridian. This Aurora was succeeded by wind: the air previously had been still, and remarkably free from clouds.

4. Mr. Wiseman has given an account of the arch as observed at Norwich, in the *Norwich Mercury* of March 25. It is not stated whether the time of the observation is noted in Greenwich time or in the local time, which would be nearly 6^m earlier.—

"At 8^h 53^m, it passed from the eastward above Leo; the upper edge of the arch was about 1° below Pollux in the south; across Orion, covering the star Bellatrix in the west."—"The breadth of the arch was from 4° to .5°, continuing the same throughout: it had also a perceptible slow motion towards the south."—"The duration of this Auroral Arch exceeded two hours: it was brightest from half-past eight till nine o'clock; when it gradually disappeared, but traces of its course could be discerned till eleven o'clock."

From this account it would seem that the arch remained visible at Norwich considerably later than at the other stations.

5. Another correspondent of the *Norwich Mercury* states that "at about 8^h 50^m the arch crossed the zenith, the extremities of the arch touching the horizon at the points of magnetic east and west; the belt crossing Taurus and the planet Jupiter (R.A. 4^h 33^m Dec. 21° 35'). At the zenith its width appeared to be about 7°, while near the horizon the luminous belt was scarcely 1° in apparent width; forming a most interesting perspective. At the zenith and its vicinity the light of the belt on each side was gradually shaded off. The arch was divided by a band extending in the same direction as the belt itself.—At 9^h the arch had moved considerably southward, its western part passing through γ Orion. At 9^h 30^m, the arch having continued its movement farther southward, passed through Orion's belt, Regulus, and Canis Minor, diverging like a pencil of lucid rays to a point a little to the left of the moon. (R.A. 2^h 33^m Dec. 18°).—Just before the arch finally vanished, at 9^h 40^m, it was formed into a faint light, which, at the eastern extremity emerged like a pencil of rays from Arcturus, and at the south-western extremity in a similar way from a point just below Orion's sword, the middle part of the belt passing through the star Regulus. The distance of the belt, at its highest point from the horizon at this time, did not exceed 45°."

The place where this last observation was made is not given.

I would refer your readers to your No. 1013, p. 335, for the observation of the arch, made by Mr. Mann at Buxton, in Norfolk; and to your No. 1014, p. 364, for Mr. Potter's calculation of the height of the arch from Mr. Mann's observation combined with an observation made elsewhere. The height so determined is 153 English miles.

From the early part of the observation at Cambridge and the above observation No. 5, it would

appear that the arch must have had a very rapid southerly motion immediately after it was first observed: for it seems to have passed from the zenith to an altitude of about 68° in a few minutes.

All these observations agree so well in their general description, in the direction of the arch nearly at right angles to the magnetic meridian, in its southerly motion, and in the duration of the phenomenon, that there is no doubt that the arch seen by each observer was the same.

Norwich and Cambridge are situated about 60 miles magnetically east and west of each other; and the general correspondence of the observations made at those two stations shows that the arch, in the direction of its length, had nearly the same appearance for a considerable distance. The other stations are each situated nearly magnetically north from Cambridge: Darlington being about 174 miles north of Cambridge in the direction of the magnetic meridian, and Holme about 115 miles in the same direction.

Also, if we take the time, 8^h 50^m, the altitude of the highest part of the arch, in the middle of its breadth, appears to have been about 68°; the altitude at Holme about 42°; and the altitude at Darlington about 34°. Computing from these data, and taking into account the difference of magnetic latitude, the following values are found for the height of the arch:—

By Darlington and Cambridge, 177.6 miles.
By Holme and Cambridge, 175.3 miles.
By Darlington and Holme, 178.2 miles.

There is one circumstance respecting Auroral Arches, which does not appear to have been distinctly noticed as a general fact. *They have all a motion, from north to south magnetically.* This motion is particularly mentioned in the account of the Auroral Arch of March 29, 1826 by Mr. Dalton in the *Phil. Transactions* for 1838, Part I., p. 293. In the same paper, p. 300, a similar motion is mentioned in an arch seen at Mount Stewart in Scotland and elsewhere, Oct. 17, 1819; and in one seen at Kendal, Dec. 27, 1827. A motion of the same kind is noticed by Capt. Smith, in his 'Cycle of Celestial Objects,' Vol. I., p. 167, respecting a luminous arch observed by him Sept. 29, 1828. I have myself observed the same kind of motion in an Auroral Arch seen at Durham and elsewhere on the 22nd of March, 1841,—particularly described in the *Athenaeum* of May 1, 1841, [No. 705, p. 340]; and the same southerly motion was observed in the late auroral arch. This motion, observed at Cambridge, seems to have been through about 10° , or from 67° of altitude to 57° , between $8^h 50^m$ and $9^h 10^m$: which implies a rate of motion of above 100 miles an hour. But this motion appears, from the different descriptions, to have been very irregular.

In all probability, this southerly drifting motion is closely connected with the cause which produces the arch;—and it seems likely that the late discoveries of Faraday, showing that magnetism produces in almost all bodies a tendency to arrange themselves in a direction at right angles to that of the usual magnetic influence, may furnish the means of explaining the hitherto mysterious nature of these striking phenomena.

TEMPLE CHEVALLIER.

THE "FOUNDER OF SAVINGS BANKS."

Honiton, April 7.

I observe in your number of March 20th, a letter with this title, signed E. F.; in which the writer, after stating that the first Savings Bank was established at Tottenham, in 1798, by Priscilla Wakefield, goes on to say—"In 1813" (the real date of the establishment of the Edinburgh Bank is 25th January, 1814), "J. H. Forbes, Esq. Edinburgh, having acquainted himself with the plan of the Tottenham Bank, proposed regulations, which were at once adopted, for the establishment of a similar institution in that metropolis. In consequence of the published Reports of the Society, &c. and of the publicity given to them by an article in the *Edinburgh Review* of the same year (1815), these Institutions gradually spread throughout the country."

This statement does not contain the whole truth; and in justice to the memory of one whose life was spent in deeds of enlightened philanthropy and whose name should never be forgotten in connexion with this subject, your readers ought to know that

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wire sunk across the channel. "The telegraphs were attached, one being placed at the Medina Hotel, and the other at the opposite side of the channel near the Fountain Hotel. The signal bells were then rung simultaneously; and the telegraphs commenced working and communicating questions and answers with the greatest precision and certainty with a galvanic battery of low power,—showing that a single isolated wire immersed in the water could carry the electric current a distance of half a mile. The water brought back the current to its source without the slightest perceptible dispersion or loss of the dynamic power. This experiment demonstrates the perfect practicability of submarine communication,—and the question as to its application may be said to be satisfactorily solved."—"We may add, in this record of various telegraphic experiments, that, on the Tours and Nantes Railway, an apparatus is in course of establishment which consists of an iron wire extending from one end of the line to the other, and through which an electric current is continually to pass; while, by means of small pistons placed at intervals of 200 yards, the passage of a train in motion at each point of the line will be indicated to the fixed machine,—each piston, by its movement, interrupting the electric current for a moment of time (probably varying in length or repetition), and thus designating the number of the post before which the train is passing at the moment. By these means, the director of the fixed machine will receive information almost every second as to the speed of the train in motion, and as to the position occupied by it.—At Ipswich, Mr. Bain is erecting an electrical clock, with power of motion to be unceasingly maintained by a perpetual electric current derived from the earth.

BRITISH INSTITUTION, PAUL MALL.

The Gallery for the EXHIBITION and SALE of WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five.—Admission, 1s.; Catalogue, 1s. WILLIAM BARNARD, Keeper.

SOCIETY OF PAINTERS IN WATER COLOURS.

THE FORTY-THIRD ANNUAL EXHIBITION WILL OPEN, at their GALLERY, 5, PAUL MALL EAST, on MONDAY, April 26, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.

J. W. WRIGHT, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS WILL OPEN their THIRTIETH ANNUAL EXHIBITION on MONDAY NEXT. GALLERY, 53, PAUL MALL.—Admission, 1s.; Catalogue, 6d.

ST. MARK'S, VENICE.

DIORAMA, REGENT'S PARK.—Just Opened, with a new and highly interesting Exhibition, representing the INTERIOR OF ST. MARK'S, at VENICE, justly considered one of the most magnificent temples in the Christian world; and a VIEW OF TIVOLI, with ROME, with the Cascades, &c. The picture of St. Mark's is painted by M. Drouot (pupil of M. Desguerre), from drawings made on spot expressly for the Diorama by the late M. Renoux. The View of Tivoli is painted by M. Bouton. Both pictures exhibit various grand and striking effects of light and shade. Open from Ten till Six.—Admission, 1s.; Stalls, 2s.

VELASQUEZ.—The long-lost Portrait of PRINCE CHARLES afterwards Charles the First, by VELASQUEZ, painted during the Prince's stay at Madrid in 1629, when his marriage with the Infanta was consummated. This superb specimen of the extraordinary powers of the artist, is now exhibiting daily, at No. 21, OLD BOND-STREET, from Eleven o'clock till Dusk.—Admission, 1s.

Mr. Dimsell, in his beautiful work 'Tancréd,' says:—"The view of Jerusalem, the history of the world—it is more, it is the history of earth and Heaven—where not a spot is visible that is not heroic or noble, consecrated or memorable; not a rock that is not the cave of Trojans—not a valley which is not the valley of heaven-anointed—nor a mountain that is not the mountain of God." For a realisation of this beautiful picture, visit BRUNETTI'S MODEL OF ANCIENT JERUSALEM, 218, PICCADILLY; Eleven till Five, and seven till Nine.—Admission, 1s.; Children and Schools, 6d.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES in Illustration of ANIMAL MECHANISM, by T. RYMER JONES, Esq., F.R.S. Professor of Comparative Anatomy at King's College, London, at Half-past Three. A LECTURE ON CHEMISTRY in its application to the USEFUL ARTS by CHARLES F. PARFITT, Esq., on Monday, Wednesday, and Friday Evenings at Nine o'clock. LECTURES ON ARMSTRONG'S HYDRO-ELECTRIC MACHINE, by DR. BACHOFENER. The Working Models and Machinery clearly explained. The varied Optical Effects include a New Series of Dissolving Views, the Oxy-Hydrogen Microscope, &c. Experiments with the Diver, and Diving Bell, &c.—Admission, 1s.; Children, Half-price.

SOCIETIES

GEOGRAPHICAL.—April 12.—Lord Colchester, President, in the chair.—The Bishop of St. Asaph was elected a member.

A paper was read 'On Wine-growing in New South Wales,' by Mr. John Hector.—It would appear that the cultivation of the vine promises beneficial results to the settler, not only as regards the manufacturing of wine for the consumption of the colonists themselves, but also as lending to its eventual exportation to England. Neither is the cultivation to be regarded solely in reference to the production of wine; but in the drying of the fruit for the supply of raisins and in the manufacture of brandy and vinegar large profits may be relied on. According

to Mr. Hector's calculations, it appears that the cost price of a farm at the present time of 240 acres—namely, 40 acres fit for planting as a vineyard and 200 acres of forest—would be from 200*l.* to 250*l.* but which he puts down at 300*l.*; that the cost of bullocks, horses, carts, ploughs, harrows, and other necessary implements, together with twelve months' supply of tea, sugar, and other stores, including contingent expenses, would amount to 200*l.*; that the expenses of maintaining the required labourers for four years, the wear and tear, and other outgoings, would average 200*l.* a-year for four years—giving, as a total of capital required, 1,300*l.* This calculation has, however, been made on the supposition that the vineyard would yield no returns during the whole of the four years; whereas, in consequence of the rapid growth and early maturity of the vine in the climate of New South Wales, enough wine would probably be made in the third year to defray the expenses of that year. After the fourth year, the quantity of wine obtainable varies from 200 to 1000 gallons per acre—and on rich land and under judicious management approaches much nearer to the latter than to the former quantity. This colonial wine has hitherto found a ready sale at from 5*s.* to 8*s.* per gallon; and Mr. Boydell finds no difficulty in disposing of the whole produce of his vintage at 5*s.* Considering, however, that a time will come when wine will be plentifully produced in the colony, Mr. Hector assumes its value to be only 2*s.* per gallon—the present price of colonial beer. The result would be as follows:—40 acres of vines producing 400 gallons per acre at 2*s.* the gallon, 1,600*l.* Deduct, annual expenses, 200*l.*; expenses for vintage, 100*l.*; interest on capital at 8 per cent., 100*l.*—leaving a clear annual profit of 1,200*l.* Mr. Hector observes, in conclusion, that should the wine prove too light for the English market the grower possesses an easy and cheap remedy, the law permitting the distillation of brandy for the purpose of mixing with the wines, and thereby imparting to them strength and fulness.

'On the best Means of reaching the Pole,' by Admiral F. Wrangel.—After detailing the various dangers and difficulties inseparably connected with Polar navigation, and enumerating the many expeditions sent from this country—amounting to fifty-eight, from the time of John Cabot, in 1497, to that under the command of Back, in 1836,—whose chief object was the discovery of a shorter passage to the Pacific by the N.W. or N.E. channel, the writer enunciates his own idea as to the most facile mode of reaching that invisible point of the earth, the North Pole.

"My hypothesis," he says, "is founded on facts collected during a three years' navigation in a sea whose depth is not more than twenty-two fathoms; and which is landlocked on the south by the Siberian coast,—and thus defended from the winds and waves over a space of 180° of the compass. The northernmost point of Greenland—Smith's Sound—seen by Capt. Ross in lat. 77° 55' N.; and in lat. 76° 29', on the island of Wolstenholme, there is a village of Esquimaux. Taking all this into consideration, my opinion may be expressed in the following plan:—

"The ships of the expedition should winter near the Esquimaux village, under the 77th parallel, on the western coast of Greenland. There should be previously despatched to this point, in a separate party, ten nary (a particular kind of sledge), with dogs and active and courageous drivers—likewise an ample supply of stores and provisions. In the autumn, as soon as the water freezes, the expedition should proceed from Smith's Sound. On arriving at the 79°, it should seek on the coasts of Greenland, or in the valleys between the mountains, a convenient place for depositing a part of the provisions. In February, the expedition might advance towards that place; and in the beginning of March, another station two degrees farther north might be established. From this last point the Polar detachment of the expedition would proceed during March over the ice, without leaving the coasts—deviating as little as possible from the line of the meridian. A part of the men, dogs, and provisions should await its return at the last station. The expedition, to reach the Pole and to return, must traverse in a direct line nearly 1200 miles,—or, including all deviations, not above 1530; which is very practicable with well-constructed sledges, good dogs, and proper conductors.

Sir R. I. Murchison announced some particulars received from Admiral Lütke of the intended Russian Expedition of Discovery along the North Ural Mountains—the first enterprise of the Imperial Geographical Society of St. Petersburg. Colonel Hofmann (the companion of Colonel Helmersen in his Siberian tours) is the chief of the expedition; and is already on his way to Perm, accompanied by M. Kowalsky as astronomer. At Perm he will be joined by M. Strajefski, the previous explorer of the part of the chain north of Bogoslofsk—who will act as second in command. Branth, the faithful companion of Middendorff, is the naturalist of the expedition; whilst two topographers of the general staff will sketch the country and construct maps,—the party being furnished with every sort of instrument for conducting observations. Information received from these distant parts encourages the geographers of St. Petersburg to hope that the travellers will not meet with very great natural obstacles, and that means of transport will be found in abundance. The Expedition will be probably divided into two detachments:—one of which will proceed in boats from Tcherdyn, ascending the water drainage of the Kama (*i.e.* on the European side of the chain) and will afterwards descend the great stream Petchora—re-ascending as often as possible the smaller rivers which flow down from the Ural Mountains;—the other will proceed along the crest of the chain,—which is said to be practicable throughout. At the same time the rivers which water the east side of the chain will not be neglected, and boats will be on them. This summer will be passed in reaching 65° N. lat.—the parallel previously attained on the Asiatic side by the labours of Strajefski; and in the remaining year it is hoped that the glacial sea will be reached.—Sir R. Murchison pointed out the portion of the work which had been already accomplished, by his friend and coadjutor, Count Von Keyserling—*i.e.* in all the part of the chain from which the affluents of the Petchora descend.

ASIATIC.—March 20.—Prof. Wilson in the chair.—Col. Sykes read an extract of a letter from Capt. Kittoe, in continuation of the details of his discoveries at Buddha Gyah [see *ante*, p. 231]. Capt. Kittoe had visited Gyah several times since; and found some sculptures of an early date—being at least as old as the reign of Asoka, in the third century before the Christian era. These sculptures are cut in the same sort of stone as that of the great Asoka pillars, remains of one of which still exist at Gyah. One of the groups represents a body of worshippers adoring a hand apparently issuing from a cloud or a rock and grasping a flame of fire; it is, moreover, surrounded by flames. Several other pieces of sculpture are described: and the writer states that he has copied all those that are of any interest; and that he will take an early opportunity of sending them to London. Capt. Kittoe has found an infinity of idols of Buddha at Gyah; some very elegant, and generally with brief inscriptions. There are also many figures, both male and female, with names on them and sometimes dates. They are in several instances crowned and jewelled; in others quite plain. These, he thinks, are undoubtedly funeral monuments; and they exist in great variety.—The caves and inscriptions of Nagarjuni, which were visited by Sir W. Jones, were next noticed. These caves are quite plain, but highly polished within,—a work of great labour, arising from the granitic nature of the material. The doorways of the chambers are all of the taper Egyptian form, and have the words *Darasathena Devanampiyena*, or, "by Darasatha, the beloved of the gods," engraved on them, in the Hat'h character,—showing that the title of *Devanampiy* was not confined to Asoka. Capt. Kittoe is inclined to attribute the formation of these caves to the renowned *Chandragupta*, the contemporary of Alexander the Great. He suggests that it would contribute much to the success of antiquarian investigation in India if the surveyors were directed to enter in their maps of villages the sites of ancient towns, ruins, temples, embankments, &c.—and to put the local names in Hindi and Persian. A map of Behar of this sort would be especially valuable. He is satisfied that natives will never give intimation of anything curious. It is absolutely necessary to search upon the spot; and, as an instance, he mentions that, after a residence of two years, he has just heard for the first time of inscriptions and of the

site of a large city within five miles of the place of his residence.

MEETINGS FOR THE ENSUING WEEK.

- MON. Statistical Society, 8, P.M.
 — Pathological Society, 8.
 TUES. Horticultural Society, 3.
 — Civil Engineers, 6.
 — Linnean Society, 8.
 WED. Microscopical Society, 8.
 — Ethnological Society, 8.
 THUR. Numismatic Society, 7.
 — Royal Society, half-past 8.
 FRI. Society of Antiquaries, 2.—Anniversary.
 — Philological Society, 8.
 — Royal Institution, half-past 8.—Mr. Brockedon 'On the Preparation of India Rubber by Vulcanization and Conversion.'

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

WE have already particularized the principal pictures in this Exhibition; and only a few remain in any way deserving our attention. Among these, the most prominent in merit is Mr. Shayer's *Peasant Boy driving Cattle* (No. 309)—unquestionably the most complete picture which that artist has yet produced. It is in all respects more refined in its treatment than is his wont. The cattle are drawn with greater precision and painted with greater delicacy and truth; and there is an entire absence of that clayey, coarse, and common look for which he is generally remarkable. The picture suggests a combination of the styles of Sidney Cooper and John Wilson, jun. It is, however, so badly placed that it runs a great risk of being overlooked. *The Stepping-Stones—A Scene in North Wales* (163), by John Wilson, jun., is unassuming and clever—perhaps the artist's best this year. *The Cowherd* (126) is excellent; as is *Cattle fording a River* (40). *An English Pastoral* (10) is also clever.

Mr. J. Tennant's contributions are neither so interesting as subjects nor so excellent in composition as usual. He succeeds far better in a direct transcript from Nature than in composition landscapes. His perceptions are of the actual rather than of the ideal. *Early Morning—the Thames from Plumstead Heath, Kent* (462), cold and grey, is well contrasted by 337, *A Distant View of Purfleet from the River Walls between Erith and Dartford*. Mr. Tennant's best in this collection. *A Rock Scene near Symond's Yat, Monmouthshire* (308), has the great merit of truth. A comparison of this picture with the same artist's *Shepastow Castle and Scenery of the Wyre, Monmouthshire* (186), illustrates our remark as to his better management of fact than of fiction. Mr. H. Lancaster's *Shrimpers at Broadstairs* (102) is as luminous as Mr. A. Clint's *Sunset, with Coast near Boulogne* (292), is powerful.

However useful a quality may be ambition to the artist, it is yet incumbent on him to measure his strength and satisfy himself that he possesses powers adequate to the ends which his ambition proposes. Had Mr. Woolmer done this, we should not have had *The Morning after the Battle of Hastings* (192)—at least, not such as it now is. In the most kindly construction, it can only be considered as a large sketch,—possessing none of the requirements of a completed historical work on a scale of such pretension. It will not bear analyzing in detail; and the conspicuous position which it occupies is a misfortune for it, as challenging animadversion. *Thoughts on the Absent* (373), *An Arcadian Scene* (412), and *A Pastoral* (399) are all evidences of the style for which this artist is by nature better fitted—though all sketchy and undefined. No. 273 is a good study of a rustic figure, by J. J. Hill.

A worse display of abortions in the shape of water-colour drawings was probably never seen congregated under one roof than is here to be seen. There is scarcely an exception—unless we admit a drawing or two of architectural subjects by Mr. Robotham for such.

DAGUERRÉOTYPE STUDIES.

Messrs. Kilburn and Highschool.

Amongst the many candidates for fame who are practising the heliographic art—as M. N. Niepce calls it—two are conspicuous as having carried it to the highest perfection of which it has hitherto been deemed susceptible; and these two have done so much in a short time, and are both so fertile in resource and enterprising in character, that in their hands it will probably be proved that this art is as yet only in its infancy. Their views on the subject are, nevertheless, very diverse. While Mr. Kilburn con-

tends for the possibility of making his plates more life-like by calling in the aid of colour, the American Professor Highschool almost repudiates the idea of its employment. Mr. Kilburn's view is supported by more than one authority. Mr. Robert Hunt, in his 'Researches on Light,' p. 36, says—"Colour alone is wanting; and there are sufficient reasons for believing that in the progress of the research we shall, before long, arrive at processes by which the delightful pictures of the camera-obscura shall be rendered permanent in all the beauty of those glowing tints which give to the field of creation their exquisite charm and enchanting character." This opinion was recorded in 1841 or 1842. In a former number of the *Athenæum* [ante, p. 313], we remarked of Mr. Kilburn's Daguerreotype studies exhibited at a meeting of the Graphic Society that he had "succeeded in producing colour with all the delicacy and gradation essential to the representation of flesh." We can see no reason why all the gradations of flesh tints may not be produced by Mr. Kilburn, or by any one who will make himself master of the combinations of the necessary chemical elements in their due proportion—the tinting being produced by chemical agents, metallic oxides in impalpable powder, through whose oxidizing properties on the plate the change in the hue is effected. Of course, this presupposes artistic knowledge on the part of the individual practitioner; and for the purpose of insuring success, Mr. Kilburn has called in the assistance of a practised miniature painter who understands the means which he employs both chemically and artistically. In Mr. Talbot's account of the process printed in the 'Repository of Patent Inventions' for October, 1841, speaking of the plate after it has been immersed in a solution made by dissolving chlorine, iodine or bromine in alcohol or some other solvent, he says:—"The plate is now placed in the camera; and after it has remained in it for a period varying, according to my own experiments, from twenty minutes to two hours, it is exposed to sulphuretted hydrogen or one of the liquid hydrosulphates. By these, various colours are produced upon the plate, according to the intensity with which light has acted on the different parts." This is another, and no mean, testimony in support of Mr. Kilburn's theory.

Now, the American Professor Highschool hopes to do everything by the means of photographic agency alone,—apprehending, he says, among other circumstances, that the influence of oxygen on the colouring elements may, in time, produce changes the destructive consequences of which the pictures, were they even covered by a glass hermetically sealed, could not escape. He conceives the proper exercise of the powers of this art to consist in their application—we understand him to say restriction—to chiar-oscuro transcripts; though there are to be seen at his Exhibition some attempts in colour, but which have had very partial success. He says, that by the combination of the materials which he employs he prepares his silvered plate so that it may be adapted to arrest or receive reflexions or impressions in reference to every variety of age, sex, character or expression desired to be produced: that, owing to a highly sensitive condition of the plate produced by this combination, the most fleeting expressions of childhood are arrested—as seen in many specimens in his gallery, especially in a Group of Children marked 22; while in some of the heads and draperies of the various professors—as well as in the illustrations to the Lord's Prayer and the theatrical studies of 'Hamlet' and 'Macbeth'—the utmost force is attained, and carried even into hard and cutting blackness. One peculiarity is remarkable in the specimens of this art coming from Professor Highschool's hands.—Generally, it has been observed that the figures, accessories and back-ground, if possessing colour in themselves, have been rendered by the Daguerreotype of such an uniform strength that gradation or keeping had been given up as an almost hopeless condition. In most of the American Professor's specimens the varieties of tinting in chiar-oscuro are exhibited as clearly as in a mezzotint by Cousins or any other engraver of celebrity. This extreme sensitiveness of the plate may be produced by no agent more sensitive in itself than bromide of silver. Mr. Hunt says—"This salt, like the iodide, does not appear to be very readily changed by the

solar rays—when it is perfectly pure. The slightest admixture of the nitrate of silver renders it very susceptible of change; under certain conditions, it becomes the most sensitive of the photographic preparations." M. Biot has expressed it as his opinion, that it is not possible to find any substance more sensitive to light than bromide of silver. Professor Highschool, then, undertakes to produce effect by the agency of the sun alone (giving up the idea of producing colour), having first made such a combination of elements as shall achieve that purpose on submission to the photographic power. These views are thus condensed by Professor Avery:—"By bringing the resources of analytical chemistry to bear on the subject, Highschool has reduced the hitherto uncertain action of the Daguerreotype to almost mathematical certainty." Of course, this is to be taken in reference to chiar-oscuro only—as we have before said. The most striking subjects exhibited by the Professor are, 'The Falls of Niagara,' a series of subjects from the Lord's Prayer, and some dramatic portraits—all executed in America. We have not yet had an opportunity of witnessing what his combination may do in this climate;—but Mr. Hunt, in his work already quoted, assumes that in respect of climate America will be less favourable to the process than England.

In judging, then, the relative merits of these two practitioners by results, it will be obvious that in colour, delicacy and refinement Mr. Kilburn has succeeded best—in force and vigour Prof. Highschool: and both have left immeasurably behind them all other professors save Claudet. Most others stand in just such relation to these artists as do the street miniature painters to our leading artists in that department. In the hands of the latter, it may yet be elevated into an art—in those of the former, it degenerates into a trade which every ignorant person may dabble in who can set up a mere mechanical apparatus. In the transcripts of Nature—in portraiture especially—the masters in question succeed in obtaining a suavity of expression totally denied to the operations of all other Daguerreotypists that we have seen. A visit to the studios of Messrs. Kilburn and Highschool will justify our remarks. To suppose, however, that the Daguerreotype is capable of illustrating history in the way asserted by Prof. Highschool, in the prefatory remarks to his Catalogue, seems to us a mistake. At best, he can only hope to get a mere naturalist's rendering. Ideality is unattainable,—and imagination supplanted by the presence of fact.

NEW PURCHASES FOR THE PRINT ROOM OF THE BRITISH MUSEUM.

THE British Museum has just made some valuable acquisitions at the recent sale of the drawings belonging to the late Baron Verstolk Van Soelen, at Amsterdam. The first in importance of these is one by Adrian Von Ostade—size, 14 inches by 10,—which is described in the sale catalogue as *Le Jeu de Boule*. It is there called the author's *chef-d'œuvre*; and was especially made for his friend and patron Constantin Sennepart. "It represents," says the catalogue, "the court-yard of a country inn; where many country people—some players and other spectators—are amusing themselves with this game in a place set apart for the purpose; while a little further off, several persons seated round a table are busily smoking and drinking. It would be difficult—perhaps impossible—to find more force and brilliancy in a water-colour drawing; and whilst the groups are arranged with as much taste as skill, the master has perfectly expressed the type and peaceful joy of the countryman. The local colour and distribution of light and shade bear the impress of much discernment and profound knowledge." This encomium is a just one: and we will add, that the work furnishes a good example of the care and integrity with which the Dutch, as well as the Italian, masters set about their drawings. It may be consulted with the greatest advantage by our water-colour painters, as corrective of that *bravura* of execution which is the cant and bane of many of the figure drawings that crowd our Exhibitions. Here, all is truth and beauty. There is no lack of spirit and proper freedom;—but the execution is subordinated to the design. For this drawing we understand the price of one hundred and ninety guineas was paid.

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The work next in interest to this is one larger in scale—being no less than 7 feet by 17 inches. It is a drawing by Ludolf Bakhuizen, 'The City of Amsterdam,' executed in three parts. The description in the catalogue possesses some historical interest.

When the Czar Peter the Great—it then being his second abode in Holland—visited the city of Amsterdam, he made many excursions on the river Y in rowing or sailing boats. Jonas Witzon, who, in consequence of his talents in naval architecture, enjoyed his friendship, wished to transmit to posterity, in honour of the memory of the Czar, one of these excursions. At length, the Burgomaster Witzon having chosen the celebrated marine painter Ludolf Bakhuizen, and James Von Kall a famous architect of the city, to realize his intentions, these artists acquitted themselves wonderfully well in executing these three magnificent coloured drawings; which form one whole, and give a most perfect view of the city of Amsterdam taken from the Y. In the front, among a number of vessels, is seen the city barge, bearing the civic flag; where is perceived the Czar surrounded by many great people. Near are the Royal yachts bearing the Imperial arms of Russia, and the great yacht of the Admiralty. The nature or truth of the subject, the capital drawing of the vessels, the faithful portraiture of the buildings, the transparent tone and great completeness of execution, cause these drawings to be considered as veritable monuments, not only of the high degree of prosperity of the Low Countries at the time indicated, but also of the renown of the artists of the time." Not a word of this praise is over-stated. The drawing shows that this painter could represent his favourite element in one material as well as the other; and its truth and skill make it almost as valuable a study for our own artists as the *Oldale*.

Amongst the other purchases are:—'A Man tuning a Violin,' by Frank Hals. It is on grey paper, washed in Indian ink. The *possa* of the figure is true to the nature of the occupation. The ear of the tuner is brought round towards his instrument; while with eyes averted he listens to the quality of the note which he sounds.—Two views of *Winchester House*, *Southwark*; said to be by Hollar, drawn with a reed pen and tinted in Indian ink.—A Landscape, by Levens, drawn with a reed pen.—A Meadow Scene, with cattle grazing, men dragging nets in a river seen in front, by the older Rutgers. It exhibits an agreeable treatment of an unpromising subject; the long range of trees that form a vista over the meadow giving an idea of great space to the country.—A Woody Scene, forcibly drawn in black chalk, by Waterloo.—A little drawing, in colours, of figures standing on a river, by A. Averkamp. The time, judging by the costume, is about that of James the First. A sail-boat mounted on a sledge is seen in motion on the ice.—Four studies in black chalk, on grey paper, said to be by Sir P. Lely, for figures in the procession of the coronation of Charles the Second; consisting of the Chancellor of the Order of the Garter, the Bishop of Salisbury—the Garter King at Arms—a Standard-Bearer—and a poor Knight of Windsor, blind and leaning on a stick, full of character.—A female head, by Visscher, in black chalk; life-like, and not coarse.—Study of a Head of the Virgin, attributed to Vandike, in red chalk; and, like the Dulwich picture and a drawing by Berghem of Animals, known by Visscher's etching.

FIRE ART GOSSEP.—The New House of Lords in the New Houses of Parliament was opened on Thursday last. The effect is gorgeous; and the admiration expressed at the grandeur and beauty of the building is general. We have little, however, to add, either by way of illustration or comment, to the accounts which we have already given [*ante*, pp. 178 and 392]. The House, it must be remembered, is still far from complete. Of the six recesses reserved for frescoes, five are still vacant—of the eighteen bronze statues of the Magna Charta barons, two, in plaster, have alone been set up—and of the twelve windows designed to be filled with stained glass, eleven yet continue plain, while the twelfth is merely an experiment. The throne has been said too much to resemble a shrine—but this was perhaps in some respects unavoidable; and critics complain that oak was a substance too good to be covered with a mass of gold

leaf and colours. Others object, again, to the gilding of the stone-work—to the use of vanes within doors—and to the strange quaint letters over gallery entrances, in which the simplest directions of a finger-post are made positively unreadable to the many who will be obliged to use them. That the House is too ecclesiastical in its general character for the purposes of a senate-house, and too mediæval in many of its details for general utility, there can be little doubt. The line of separation must be drawn somewhere—all cannot be made Gothic. Tweed trousers and frock coats will still continue to be admitted; and the descendants of the Courtenays, the Howards, and the Stanleys will dress as Mr. Nugee will direct them—not as Mr. Pugin or Mr. Planché would have them, to suit the character of the building in which they sit. But passing from this, we may say a word or two on the subject of the glass. The specimen window is filled with full-length figures, four in a row, and each one in a separate compartment. This is somewhat formal; and if the twelve are to be like this the monotony will be extremely wearisome. We know, however, the difficulty; and that the windows must be completed with as little delay as possible,—so much of the effect of the building depending on the light reflected from the combination of colours in the glass.

Mr. Alexander Handyside Ritchie of Edinburgh has, we understand, received a commission to execute two statues in bronze, for the New House of Lords.

At Munich, notice has been given that the King has resolved on a new organization of the Academy of Art with a view of adapting it more completely to the spirit of the times; and the institution as thus renewed was to open after Easter.—At Paris, M. Jouffroy's statue of Saint Bernard for the town of Dijon is completed; and is now exhibiting on the Place Saint-Germain-l'Auxerrois.—At the Hague, an Exhibition of the Fine Arts is to open on the 3rd of May—to which foreign artists are invited to contribute.

A correspondent in Rome supplies us with some information as to what our sculptors are doing in that high Temple of the Art.—Gibson is at work, and has been so for some time, on, amongst a variety of other things, a *basso-relievo*, for Lord Fitzwilliam, whose subject is 'The Hours with the Horses of the Sun.' "I have seen it," says the writer, "from the first rough sketch in chalk on slate; and have watched with much interest its formation in clay—in which material it yet remains. It is a very finely conceived and executed work. The female forms are very graceful; and the horses are full of fire and spirit. The faces are less in size than the palm of my hand. The piece is intended for the North of England." This sculptor will be at Liverpool in the course of the summer—for the purpose of selecting a site for the statue of Huskisson.—Wyatt has finished a beautiful statue of 'A Female leaving the Bath,' for Lord Canning; and a 'Venus and Cupid,' for Mr. Holford, of Park Lane.—"who has been making many purchases here lately."—Macdonald is about a bust—yet in clay and unfinished—"of so striking a character," says our correspondent, "that I must make it the subject of an especial mention. It is a portrait of Lord Walpole—who is now here. It is finished in the simple Greek manner, without the usual drapery round the shoulders. You know what I mean—like those in the Vatican. It is a bust on which the eye might rest for hours. There is mind in the countenance. Macdonald intends remaining in Rome during the summer, to make a large statue of 'Eurydice' for Lord Ward—as a companion to a figure already executed for that nobleman."—Theed "has had a great deal to do this winter—and has now many commissions. Amongst these are two statues ordered by Queen Victoria: 'Narcissus at the Fountain' and 'Psyche.' He is making in clay a full-length statue of 'Rebecca'—a draped figure, of course—for the daughter of the late Mr. Rundell. His 'Prodigal Son' is nearly completed in marble. The head of the old father is admirable, and the piece excellent in all its parts.—Tenerani's 'Angel' is not yet finished. It is in marble—colossal and grand in the extreme."—We have besides, in the same letter, a hint or two on matters of Art in its other branches. "I see nothing great," says the writer, "in painting here. Desonary the landscape painter is always good.

—Arthur Glennie has sent a drawing for exhibition to the old Water Colour Gallery, Pall Mall East. It is taken from the Campidoglio, and includes the columns in the Forum and a view of the Colosseum.—Penry Williams has finished a picture in his own peculiar style. The scene is at Olevano; and an artist is represented in the act of painting it.—There is a very young landscape painter of talent here, Mr. Ainsley, who is celebrated for his drawings of Etruscan antiquities.—The Vatican has just purchased ten of the greatest works of the celebrated Chevalier Girometti, considered one of the greatest cameo engravers. He has retired from practice—but works a little now and then for the Pope."

The return to the order of the House of Commons for 'An Account of the Income and Expenditure of the British Museum' states the following as the principal acquisitions which have been made in the department of Prints and Drawings in the course of the year.—Upwards of one hundred drawings: the most interesting of them being seven by Hans Holbein, illustrative of Christ's Passion; a Holy Family, and two studies of the figure of Eve, by Albert Durer. The rest are of the Spanish, Flemish, and French Schools; for the most part by masters of whom no specimens were to be found in the collection of the Museum.—Several early and very curious undescribed engravings; more particularly one of the school of Mantegna, of 'St. George and the Dragon,' of the size of 22 by 17½ inches.—Thirty-six small Prints, pasted on the leaves of an early Flemish manuscript Book of Prayers, each surrounded by a quaintly-coloured border. They are presumed to be of an earlier date than the master of 1466.—A series of twenty-one Prints, illustrating the Passion of Christ, with richly-elaborated borders, by the master who used the monogram S; and which are not enumerated by Bartsch in the list of that master's works.—Several fine specimens by modern engravers; Blanchard, Bridoux, Forster, Finden, Graves, Leroux, Lefevre, Pryor, Pye, Strange, Toschi and Travalloni.

MUSIC AND THE DRAMA

LOVE'S ENTERTAINMENTS.—Continuation of Overflowing Houses.—Total Change of Entertainments.—Ventriloquism Extraordinary. CROSSBY HALL, BISHOPSGATE. On WEDNESDAY, April 21, and FRIDAY, April 23, Mr. LOVE will present his original Entertainment, entitled LOVE IN ALL SHAPES; or, the Gallery of Portraits. After which, A ZOOLOGICAL CONCERT. To conclude with, first time this season his admired Polyphonic Sketch (with imitations) entitled LOVE'S LABOUR LOST, in which Mr. Love will represent eight different persons. With other entertainments. Begin at Eight. Grand Pianoforte, Mr. H. S. Mor. Tickets, 2s. 2d, Norfolk-street.—On MONDAY, April 19, Mr. LOVE will give an Entertainment at the EASTERN LITERARY INSTITUTION, COMMERCIAL ROAD. On THURSDAY, April 22, at the MANOR ROOMS, STONE NEWINGTON, and on MONDAY, April 26, at BINFIELD HOUSE, CLAPHAM.

PHILHARMONIC CONCERTS.—The Third Concert contained no very extraordinary novelty: the programme being made up according to the established pattern; and being possibly, therefore, all the more acceptable to the old subscribers—with many of whom classicality and resistance to innovation stand for one and the same thing. The *Sinfonia in D* (Op. 88) by Mozart was new to us: must we add, that it is a work interesting to hear—for once? The slow movement, which was repeated, has a phrase which reminds us of the charming *terzetto* 'Ah tad!' ('Don Giovanni')—but it is too often reiterated. There is no minuet. Mr. W. S. Bennett played his Concerto in F minor in larger, bolder, and easier style than we ever before heard from him; possibly, because he has never hitherto been so thoroughly well supported by the orchestra. The first Act closed with the Overture to 'Preciosa,'—which went admirably: the second opened with Beethoven's Symphony in C minor,—executed with wondrous force, delicacy, and precision. Signor Costa, however, reads all the movements of this Symphony a little slower than we like; and hence, with all its grandeur and perfection, a slight heaviness is felt in his version which hardly belongs to the composition. After it, however, there was no listening to the insipid *Concertante* of Spohr; to which the playing of Messrs. Willy and Blagrove was not such as to give interest. The Concert wound up by Cherubini's Overture to 'Lodoiska.' The vocalists were Madame Caradori Allan, Mr. Manvers, and Signor F. Lablache.

HER MAJESTY'S THEATRE.—The influenza—which of late years has seemed resolute to keep up the bad reputation of England's climate—not content with

disabling Signor Tamburini at Covent Garden, laid hold of Signor Lablache, and prevented his *début* in 'L'Elisir.'—'I due Foscari' was brought out this day week, at a short notice. A repetition of 'Ernani' would, in our judgment, have been a more discreet measure. It is risking a work hitherto unheard—perilling a new *prima donna*, and hazarding rashly the success of a great artist, like Signor Coletti, in one of his favourite characters, when a first performance is so little better than a dress rehearsal, as was the case on Saturday last. Critics ought to be able to make allowances, and distinguish how far such haste and incompleteness may detract from the merits of composer or singers; but the most vigorous "friends of the house" cannot hinder the general public from being blanked and puzzled, when it has so little material on which to form a sufficient judgment. Further, a deep tragedy, least of all stage works, can bear a hesitating and slovenly presentment. And 'I due Foscari' is, like Lord Byron's play, tragedy deep without relief—the incidents being the same, and losing no lugubriousness, albeit much force and colour, in the hands of the librettist. Strange, that as in the case of 'Marino Faliero,' the Italians should be shown the way to the picturesque passages of their own history by a cold northern Poet!

We can understand the causes of the popularity of 'I due Foscari' in Paris. It contains three good parts—in which tenor, soprano, and baritone, are more effectively exhibited (let us not ask at what cost to themselves!) than either in 'Ernani' or 'Nabucco.' The *terzett* in the second act is in Verdi's best vein;—the following quartett has a certain dash—though simply a *romp* in waltz measure, such as Rossini first put words to, and Donizetti copied, and in which our *maestro* has turned one of his own phrases of predilection to account. The *taking choruses* in 'I due Foscari' are few: the *prima donna* must "protest" in the "old familiar" forms of syncopation—and of common chord with *appoggiature* to each note. The unisons are many. In short, we can find nothing in the opera to reconcile us to Signor Verdi as the Italian composer of the day. There is more fancy in the second act of 'Marino Faliero' than in the entire work; and more in any single scene of Rossini's 'Otello' than in Donizetti's Venetian tragedy complete. Comparisons are not agreeable: but it is only by comparison that fashionable wares can sometimes be distinguished from the true treasures of Art.

'I due Foscari' shared the fate of everything produced at Her Majesty's Theatre, being rapturously received. Yet the performance was most unequal. The new *prima donna* was misplaced in the part; against singing which, we were told in the house, she had protested earnestly. But in no character, or no music, can Madame Montenegro fill the throne of Grisi, or acceptably alternate occupation with Mdle. Lind. She is not without grace, passion, a feeling for the stage;—and elegance of person, if not beauty. But her vocal education has never been completed; and it is now too late to resume it. To what degree of power her voice, a limited and feeble *soprano*, might have been trained, we will not attempt to decide. As matters stand, it is feeble, husky, and uncertain; not disagreeable in *timbre*, but not sufficient for the theatre. Signor Fraschini was heard to more advantage in *Jacopo* than in either of his previous parts, because he sang more gently and gesticulated less; but he has no expression—bestowing all his tenderness on the stalls. His voice is neither true nor agreeable: nor is his method good. When, however, he is as moderate as he was this day week, he will not spoil—though he cannot save—an opera. The chorus was rough and incorrect; making strange work of the introduction, and inaudible when called upon to sing behind the scenes. The orchestra went alone, in slipshod independence of the singers.

This inferior framework, so to say, was heavily disadvantageous to the one artist in the cast—Signor Coletti: yet he looked the *Doge* as if he had stepped out from some palace chamber by the Canal Grande, and from first to last sang *con amore*. His last scene was as fine as anything we are likely to hear of its school—declamatory to a wish; but neither coarse nor exaggerated. Signor Coletti produces such forcible and impassioned effects by his voice and his manner, that it is only when measuring him against other contemporaries that we recollect how little he

acts. After so many years of parts torn to tatters, and dressed to caricature, by Signor Fornasari, the change is welcome; since, while so fine and impassioned a vocalist is before us, the want of more gesture and subtler by-play is never adverted to.

The interest of 'I due Foscari' was suspended for nearly an hour betwixt the second and third acts (a proceeding fatal to the composer) that Mdle. Grahn might make her curtsy as 'La Bacchante.' This has always been the best among her dances, such individuality of style as she possesses lying in the direction of audacity and eccentricity. Hers is the insane rather than the voluptuous Bacchanal. Mdle. Grahn has improved, we think, since she left us. Mr. Lumley's *corps de ballet* is now strong in ladies, and will shortly be stronger; since Cerito and that best of all *danseuses* save Elsler, Carlotta Grisi, are still to come.

'I Puritani' was given on Thursday, for the reappearance of Lablache, whose reception was most enthusiastic. Of this, and of the new *début*, 'Orithia,' we may have something to say next week.

ROYAL ITALIAN OPERA, COVENT GARDEN.—It is gratifying to record how, without any extravagant reputation preceding her, still less any *fanfaronnade* of puffery, Mdle. Albani has established herself, by the last week's three performances, as one of the greatest singers recently heard in England. The old Opera-goers are furnishing up their recollections of Pisanoni, by way of putting her to the severest test. We, a few seasons younger in experience, declare that we have not heard anything so grand in style as her delivery of the *targo* 'In si barbara sciagura' since Pasta departed.

On Tuesday, Donizetti's 'Lucia' was produced. Unluckily, the same melody which laid hold of Signor Tamburini on Saturday attacked Signor Ronconi on Tuesday, rendering his re-appearance a thing to be allowed for rather than enjoyed,—a matter the more to be regretted since he is, at best, one of those singers who are liable to uncertain intonation. We mention the vexation first, because the opera is opened by the baritone. Next in order appeared Madame Persiani. Time has dealt kindly with her: imparted to her figure and face some of the fullness which they needed,—and added to her mastery over a voice the charm of which was always attained by skill rather than belonged to Nature. What we have prophesied with regard to this lady has come to pass: her tones are pleasanter now than they were eight years ago. Her art was always consummate; but her graces seem to us more delicate and expressive than formerly. Her reception was most cordial. Signor Salvi's *début* as *Edgardo* established him as a safe and accomplished vocalist in a part the attraction of which is nearly exhausted. His voice is agreeable;—still fresh, sufficient in power and in compass, and trained to every variety which *cantabile* singing can require. If he has not the inspiration of genius, he has the tact and propriety which only good sense and good study can supply; and is valuable as an artist in a generation when Young Italy calls on the public to accept raw and noisy voices which have undergone no schooling—in the place of a David, a Nozzari, or a Garcia, who could execute all that Rossini wrote,—or a Duprez and a Rubini whose powers Donizetti and Bellini studied. It would be hard, we suspect, to have found any one more competent to divide duties with Signor Mario. Signor Salvi was deservedly applauded;—his singing of 'Fra poco' rising above the level excellence which we fancy may be ascribed to him without chance of disappointment. 'Lucia' was carefully put on the stage—the costumes and scenery being very good. But we shall not be sorry when its reign is over;—since, whatever be its merits as a work for the exhibition of particular singers, we must rate it as among the most insipid of insipid operas; the revival of which excites no musical interest whatsoever.

HAYMARKET.—The return, last Monday, of Mrs. Nisbett to the stage was hailed as an event by a crowded audience. The play selected for the occasion was Mr. Knowles's 'Love Chase'; in which, as 'neighbour Constance,' this actress won an undisputed triumph on its first production. The entire drama is perhaps the most successful of its author's works. As a specimen of the comedy of nature distinguished from that of wit, it is scarcely equalled by any modern

attempt: and because it is such a comedy, it wears well,—and promises not to wear out. Mrs. Nisbett plays the character of Constance as well as—we even thought better than—she ever did,—with the fascination of manner, joyousness of animal spirits, musical peals of hearty laughter, and sincerity of feeling,—which originally made her reputation in it. Her merits in Constance are fairly matched by those of Mrs. Glover, in the part of Widow Green. There is something really wonderful in the vivacity and point with which this aged actress sustains so arduous an assumption. In facility as well as felicity of design and execution, she seems exempt from the injuries of time. Mr. Webster performed *Wildrake* with spirit; and Mr. Tilbury, in *Sir William Foulde*, did much to compensate for the loss of poor Strickland. In *Lydia*, Mrs. Yarnold exceeded our expectations; and manifested more power than we remember her to have ever previously indicated.

On Thursday, 'The School for Scandal' was performed; Mrs. Nisbett playing the part of *Lady Teazle*. The gain which we have realized by her return to the stage could be in few others made more apparent. The fact is, the interval of her retirement has been highly beneficial to her. Mrs. Nisbett is now a better actress than ever. Her style is chaster, her elocution more subdued, without any abatement of her force. There are still the original spirit and flavour,—but with a mellowness which time and circumstance only give. She has manifestly passed through a season of reflection; and, having become conscious of her power, thereby attained self-control. Her scenes with *Sir Peter* were charming. Mr. Farren was more articulate than usual—and played with all his accustomed tact. The part of *Charles Surface* was enacted with considerable talent by Mr. Hudson. *Joseph* was on course done by Mr. Stuart. No praise can be too high for Mrs. Glover's *Mrs. Candour*. The house was crowded.

LYCEUM.—A drama, in three acts, by Mr. Shirley Brooks is the novelty at this theatre. The date on the play is 1794; and it proposes to illustrate the state of society in the isle of France at that period. It is entitled 'The Creole.' The person so named is made, somewhat unjustly, the villain of the piece. Smarter under the contempt entertained by the poor noblesse of the Mauritius for his race, he seeks revenge. Circumstances conspire in his favour. *Alphonse de Nyon* (Mr. Leigh Murray), who is an officer in the Revolutionary army, on succeeding to his estates in the island finds that, by his father's will, he is restricted from manumitting his slaves. Having fallen in love with one of them, *Louise Fauriel* (Miss May), there seems no way to escape from the provision in question but that of selling her to *Antony Latour*—"the Creole" (Mr. Emery). The latter, however, no sooner obtains possession of the girl than he perverts his opportunity into making it the condition of her freedom that *Alphonse* shall procure for him *Mademoiselle Virginie Dumont* (Miss Mary Keely) for his bride. As the father of the latter is indebted to *De Nyon* to the full extent of his estate, this seems an easy matter. The sturdy planter (Mr. Frank Matthews), however, rejects the proposition with scorn. An attempt is then made to force the Creole to surrender *Louise* to a Jew (Mr. Keeley) who has a claim on the former for all which he may at any time possess; but the Jew, being an alien, is disqualified from owning a slave. Meantime, *Latour* has got into a quarrel with a foppish officer, one *Hyacinthe St. Emilion*—excellently played by Miss Dickinson; who in a duel runs him through the body. With his dying breath, he bequeaths the poor maiden to a villainous relative; and thinks that he thus consummates his vengeance. Matters now seem hopeless,—but just at the critical moment, tidings arrive from Paris that the Republican Assembly had decreed the freedom of the slave throughout the French dominions. Thus baffled, *Latour* suddenly falls dead.—The drama is executed with much skill; but the style of the dialogue is capable of great improvement. It is neither grammatical nor natural. The success of the piece has been moderate.

MUSICAL AND DRAMATIC GOSSIP.—We are glad to mention that the digging of the foundations of

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Mr. Hallah's New Musical Hall has commenced. After the close of the historical series of concerts given by his pupils, we believe they will hold yet another public performance, to consist of 'Alexander's Feast' and 'The First Walpurgis Night.'—Liverpool, too, is to have what it has long wanted, a Concert Hall; for the building of which a very handsome sum of money has been raised. The works are already fairly advanced.

The folly of Fashion is like the poetry of earth—"censeth never!" Every one has laughed at the fine ladies in the days of Walpole whose china-mania led to the advertisement of "the only jar that was cracked by the earthquake,"—forgetting that Monsters are run after just as enthusiastically now as they were one hundred years ago. When the Ethiopian Serenaders first arrived, and we commended, as due, the neatness of their part-singing, the pleasing quality of their voices, and the whimsicality of their instrumental accompaniments, we had little idea what a deluge of false blacks was preparing to pour itself into our concert orchestras.—Tennessee Minstrels, Lantum Serenaders, and we know not what besides. As the Doctor in Miss Eggleworth's 'Manoeuvring' cried, "Sham upon sham is too much for any man!"—and now that a female party is absolutely announcing itself as entering the lists, it is time to protest strongly against the spread of practices so degrading. Happily, however, the plague must furnish its own antidote: and if the *Dog-Martin* quartetts multiply as threatened, they cannot be very long ere some four will find it an advisable speculation to

Snatch a grace within the reach of Art,
by announcing themselves as "The Ethiopians Washed White."—A Spanish company of comedians, singers, and dancers has just arrived at the *Théâtre Fendouar* in Paris. It is not many weeks since we were reading of a junk-full of actors from the "flowery land" about to exhibit their "sing-song" in Europe. What next?

The Paris papers tell us that Signor Bettini, the successful tenor of the *Académie*, has just been sued by a theatrical agent; who claimed his commission for an engagement effected by him for the artist—which the latter had declined paying on the ground that the engagement had not been effected as specified. The Civil Tribunal, however, pronounced M. Bettini's claim valid; and compelled the actor to disburse the 687fr. demanded. It is impossible to overrule private transactions: but this same matter of theatrical agency—as we happen to know—too often becomes a snare, a drain, a sort of Sindbad's burden on the young and inexperienced artist; unless he starts with a knowledge of business so precise as to state the transaction in forms explicit and legally binding. If he possess such astuteness and foresight, what need of a mediator? Direct dealings between the manager and the managed seem infinitely the best; and we would have both parties consider this as a principle worth making an effort to work out. Neglect of it fills theatres with persons whose province it is to hinder, rather than to assist in, the making of short accounts and long friendships—fills, also, the closet of the counsellor with tales of extortion, unfulfilled promises, and disappointed hopes, doubly cruel to those who have to fight with the lot of mediocrity, which too often of itself implies want of success and soreheartedness. We are glad of an occasion to offer a few words on a subject brought before us with painful frequency. Apropos of new tenors at the *Académie*—we are glad to read that the last experiment, M. Rodas, has not proved a failure; though not precisely such a success as is required by that theatre to restore its faded fortunes.

The Helmsbergers—a party of young players on stringed instruments from Vienna, of whom report speaks highly—have arrived. So, also, has one of the hopes of German music—young Joachim. Herr Willmers, a pianist of good classical repute, is shortly expected; and Herr Hölzel, whose agreeable compositions and agreeable singing are not forgotten, is already here.

The distress of our Irish brethren has called forth the exertions of the amateur musicians in other capitals than London. A letter from Rome, published in the *Daily News* a few days since, mentions a performance with this charitable object,—noticeable not merely as

regards the persons giving it but also the place where it was given.—

"Last night another kindly effort was made to aid the life struggle in Ireland, which produced a thousand dollars. Adelaide Kemble (Sartoris), with a number of amateurs, German, Russian, and Italian, got up an extemporaneous concert; and the Spanish Envoy at this court flung open the long deserted halls of the once gorgeous palace of his national embassy for their reception. Lord Ward paid for the lights, and Earl Compton sang, as did Countess Calergi, De Rougemont, Prince Wolkonsky, Count Castellebarco, and Miss Brown, of Mayo. Nearly three hundred years ago, in these identical saloons, Olivarez and the general (of the Jesuits) Aquinva organized the rebellion of Hugh O'Neill, in Ulster; and here the 'blessing' of the Spanish Armada was concocted."

The compositions by M. Douay which we announced a few weeks since have been performed,—without winning much approbation.—The *Cantata* (shall we call it?) which M. Halcyé has prepared for the last concert of the *Conservatoire* is entitled 'Prometheus Bound.'—M. Heller, a trustworthy witness, speaks handsomely in the *Gazette Musicale* of a new Symphony by M. Gouy. The same periodical numbers the acquisitions of another prodigy-victim, a boy of the name of Saint Saens; who knows Greek already, translates Virgil fairly, entertains himself with logarithms and algebra, and plays upon the piano "as Mozart and Liszt did at his age." If this be all true, there can have been little time for other playing; and an incomplete and disappointing manhood may once again succeed to childhood cheated of its dues.

Sebastian Bach's *Passion-Musik* was given in Frankfurt on Holy Thursday. How long shall we ask for it before it is heard in England?—A new opera has been given at Valenciennes; with "*du succès*" add the French journals. There is much or little "*du*" in the word: but the place gives the work a certain interest as illustrating the spread of independent action which the world would do so wisely to encourage.

The Emperor of Austria has nominated Mlle. Jenny Lind Singer of the Imperial Chapel.

MISCELLANEA

Paris Academy of Sciences.—April 5.—M. Kuhlmann was elected a corresponding member in the section of Rural Economy.—M. Pariset read a report on a plan of rapid tuition of writing by M. Lelieur. His plan is to cover the hand of the pupil with his own, and direct all the necessary movements of the fingers until the pupil has acquired a full knowledge of the movements which are necessary. In this way, says M. Lelieur, persons are taught to write well in about three weeks with an exercise of an hour every other day,—that is to say, if the fingers of the pupil are long: if short, the plan is unsuccessful.

The Society of British Artists.—Being neither an artist nor a critic, my opinion can have no weight beyond what may be due to the impression made on an impartial observer. The other day, I visited the Exhibition in Suffolk Street:—and though pleased with some of the pictures, I yet came away discontented on account of what I thought a poverty in the choice of subjects,—especially a want of nationality. If such subjects, thought I, as 'A Girl reading a Letter,' 'A Little Gipsy,' 'An Italian Scene,' &c. are to be thus repeated, what ideas will the future have (even if our pictures wear well) of the life and movement of the present day? I thought of penning a letter of complaint, but found my idea already expressed by Mr. Kohl, in his 'Travels in Denmark.' In his remarks on the Copenhagen Gallery, he observes:—"Painters should be national; not only because they best understand the life and scenery of their respective countries, but also because this is the only way in which the richness and variety of Nature can be represented. When we find the painters of so many countries occupied with such themes as 'Neapolitan Improvisatori,' 'Israelites in the Desert,' 'Romulus and Remus,' and 'Hero and Leander,' it might seem to argue a poverty in Nature, which poverty really exists only in the imaginations of our painters. Why do they not gather subjects from the fresh and peculiar features of life around them?"—I do not suppose that Mr. Kohl would exclude what may be called the universal themes of painters; but he means that national features should not be disregarded. After all that has been said of locomotives driving poetry out of all the nooks of our country, how many are the scenes still uncelebrated which deserve to be painted! Have none of our painters lived in the north-west of England? Do they not know that materials may be found in spots apparently the least promising? What less seemingly promising, for instance, than a mining hamlet! But see! the miners are coming from their labour! Their dark figures are in relief on the yellow evening sky; while in the north towers Durham Cathedral, presenting a contrast of the monastic life of the past with the industry of the present. I imagine that would make a picture—true, being no critic, I may be out of my latitude in suggesting subjects to artists. I repeat,—instead of painting so often the past and the foreign, let justice be done to the subjects presented by human life in our day.

M. N.

Orchidaceae.—A variety of rare Orchids from the province of Sarawak, in the island of Borneo, were sold by the Messrs. Stevens, at their Auction Rooms in Covent Garden, on Saturday, Monday and Tuesday last. The total produce was upwards of 1,000l.; and the following were the principal lots and the prices which they fetched:—

Saturday.—Vander Lowel, producing racemes, 9 to 12 feet, each flower 3 inches in diameter—colour, lemon, barred and blotched with the richest cinnamon, 30l.; Ditto, splendid specimen, 24l.; *Dendrobium* sp., fine specimen, 2l. 8s.; New Plant, with large bulbs, producing spikes of flowers from the top of the bulbs, sepals clear green, with a yellowish tint, labellum beautifully marked with yellow and crimson, each flower the size of *Stanhopea* eburnea, and very fragrant, with many on a spike, 4l.; Ditto, fine specimen, 6l. 10s.; New Plant, 2l. 10s.; Ditto, 3l. 5s.; New Plant, magnificent flower, purple spotted labellum, flower spikes attached, 7l.; *Cyclopis* sp., magnificent, fine flower stems, with fern attached, 2l. 8s.; *Oncidium* Macranthum, fine plant, 2l. 8s. Total amount of sale upwards of 400l. Principal buyers, the Bishop of Winchester, Earl of Derby, Sir P. Egerton, Mrs. Lawrence, Ealing Park, —Rucker, Esq., —Schroder, Esq., —Seager, Esq., —Kenrick, Esq., —Warner, Esq., and the principal nurserymen.

Monday.—*Laelia Superbica*, very fine specimen, 5l. 5s.; *Lycaste Skinneri*, fine mass, and an Epid, 2l. 10s.; *Cattleya Chiquimula*, 3l. 5s.; *Odontoglossum grande*, very fine specimen, 5l.; *Epidendrum Skinneri*, two of the finest plants ever imported, 4l. 5s.; a remarkable and fine plant, from Santa Lucia, on its native habitat, and with a young flower stem started,—sent as a *Peristeria* or *Stanhopea*, but from the seed vessels and the woody nature of the stem, can be neither; it has more the appearance of *Coryanthes*, the flower is white—seed vessels and leaves preserved, 4l. 4s.; *Odontoglossum*, brown spotted sepals and petals, labellum purple and white; the most difficult of the tribe to get over alive—fine mass, in fine health, 2l. 17s. 6d.; *Epidendrum*, described as bearing a fine bunch of bright orange flowers, habit *Vittellium*. See dried spec. Two fine plants. Climate 56° and 63° Fahr., 2l. 10s.; *Cattleya Skinneri*, fine mass, 3l. 10s.; *Laelia Superbica*, splendid specimen, 5l. 5s.; *Epidendrum Skinneri*, large masses of plants, 2l. 3s.; *Laelia bicolor*, two fine plants, 3l.; *Odontoglossum grande*, or *Insensu*, two plants, from the Vera Paz, very remarkable, with extraordinary flower stems, 2l. 10s.; *Sobralia macrantha*, magnificent, 2l.; *Epidendrum aromaticum* and *macrochilum*, 2l. 10s.

Tuesday.—*Oncidium Ampliatum Grandiflorum*, finest ever imported, 7l. 10s.; *Aclenia*, quite new, richly scented, racemes like a bunch of grapes, dried flowers exhibited, attached a new *Lycaste*, white, and which varies as much as *Skinneri*, both fine plants, 5l.; New *Lycaste*, white, variegated, fine specimen, 4l. 5s.; *Odontoglossum pulchellum*, the large flower variety, finest specimen ever imported, 4l. 10s.; *Odontoglossum grande*, the largest mass ever imported, 7l. 5s.; *Cattleya*, from Mita, supposed a new sp., similar to one imported last year, being from the same spot; the finest example of *Cattleya*, as far as regards size of plant, ever sent to Europe, 5l. 15s.; *Barkeria Spectabilis*, fine plant, 2l. 15s.; *Cycnocheus Egertonianum*, several, 4l. 4s.; Ditto, 8l.; *Lycaste bicolor*, magnificent bulbs, 2l. 8s.; *Lycaste Skinneri*, two very fine plants, 2l. 17s. 6d.; *Trochopilia Tortilis*, several plants, 2l. Total amount of two days' sale, 613l.

Bread from Oil Cake.—The *Augsburgh Gazette* mentions a discovery of great importance, if real. It states that a chemist of Vienna has produced bread from oil cake—the refuse of the colza seed after extracting the oil—which is both agreeable and nutritive, and costs only one halfpenny per pound. The process is said to be very simple. According to the *Augsburgh Gazette*, samples of this bread have been supplied to some members of the Imperial family,—and found to be excellent.

"Most Important Errors in Chemistry, Electricity, and Magnetism."—April 14.—If the writer of the critique on my pamphlet will take the trouble to peruse the papers of Mr. Cavendish to which I have referred, he will find that Mr. Cavendish and M. Dumas do not agree in the quantities, by weight, of the gases said to form water. I, however, added that any such difference was unimportant: as the question did not turn on the quantities of the gases, but mainly upon the fact—whether hydrogen is an elementary or a compound body. With regard to the carburetted hydrogen of the coal mines, my object was to show that the hydrogen could not be the result of the decomposition of water, and must, consequently, arise from the decomposition of the coal: but in another part of my pamphlet I showed that coal did not yield hydrogen, but electricity,—and that hydrogen was a compound of the electric fluid and water, and ought to be, therefore, called "phlogisticated water," and not, as it had been termed by Mr. Cavendish and his contemporaries, "phlogisticated air." I am sorry that my language has not been sufficiently clear to prevent me from being misunderstood; I am, &c.

W. F. STEVENSON.

A New York Store.—We fancied that the London shops had reached that extreme point of extravagant splendour, at which, as commercial speculations, they left no possible temptation to surpass them. But the most gorgeous of them all looks commonplace beside the following description of a dry-goods store,—which we borrow from the *New York Herald*:—"The front is of white marble to begin with. The main entrance is between two windows, each consisting of a single plate of glass, 6 feet broad by 11

feet 2 inches high. The other windows consist of four panes of massive plate glass, in frames of iron. The visitor enters a spacious hall, on each side of which are low counters of mahogany and shelves of maple. This entrance hall opens into another circular hall, over which rises a graceful dome, the apex of which is about 90 feet from the ground. Round this circular hall are counters of highly polished mahogany, and shelves and drawers of maple. The wall opposite the visitor on his entrance is to be lined to the height of the ceiling with mirrors. These mirrors will not, probably, be finished before a month. The ceiling is supported by columns, with stuccoed capitals of exquisite design. The main arch, dividing the entrance from the circular hall, before mentioned, is supported by Italian marble columns, consisting of a single shaft, fluted, and polished to the highest state of finish. The design of the capitals, which are not as yet finished, is of the most chaste and graceful character, consisting of a cornucopia intertwined with the caduceus of Mercury, the god of commerce. This beautiful device is apparent in all the ornamental painting and other embellishments of the building. The walls and ceiling are painted in fresco, and the tinting and design are exquisitely chaste, classic, and tasteful. There is one large chandelier in the main hall that is not surpassed in beauty by anything we have ever seen. All the chandeliers, which are from the factory of Cornelius & Son, Philadelphia, are of exquisite finish and design. The gas fixtures are of a new and beautiful pattern, and are by the same makers. The building contains five stories, including the basement. The goods laid out for the inspection of the public on the opening, were all new, and their value amounted to 600,000 dollars. To attend to this immense business, there are upwards of 100 clerks. The latest improvements in every department of science, called into play in the construction of the building, have been adopted in the minutest details. Even the shelves are made to turn down on hinges, after the new Parisian plan, so as to protect the goods from dust. The building is to be warmed in winter by furnaces beneath the basement, from which pipes ascend to every portion of the house. New York can now boast of the most splendid dry goods store in the world.—*Morning Paper.*

Pigment to render Walls impervious to Moisture.—We have lately seen specimens of cement, stucco, and imitations of jasper, marble, porphyry and agate, of considerable beauty, formed, as we are told, by a process derived from the Chinese. The leading feature of these operations is the conversion of common cheap materials into substances of value to builders:—1st, a cement, equal in other respects to Parker's, which, as is asserted, remains uninjured by the heat of chimneys or of the sun, and impervious to frost. 2nd, an easy mode of reconverting sand or pulverized carbonate of lime into compact stone. 3rd, imitations of various sorts of crystallized minerals, more diversified than scagliola; and, 4thly, a vitreous surface, which is supplied with the brush over the other substances in thin coats like paint. Mr. W. Couch, the possessor of these secrets, is an old plasterer,—in early life foreman to James Wyatt, and afterwards, for ten years, in a similar capacity to Messrs. Cubitt, whose service he left to go abroad. He visited Canton, South America, and the Sandwich Islands; where he obtained a knowledge of some things which he believes to be unknown in England. After an absence of eighteen years, he returned to his own country; but up to this time has been doomed to disappointment. There are but few men ready to believe and acknowledge that an illiterate working man can be the possessor of useful knowledge; and illness and poverty have been his lot, instead of fortune. An able artist, who has examined the vitreous pigment, says it appears to be a complete answer to one important query of the Royal Commission as to the success of fresco painting,—and would, in many ways, secure architects and builders from annoyance from wet and expansion, consequent on moisture. The cost of the vitreous pigment, or varnish, is fourpence per square yard for each coat—two or three being required. We are not in a position to pledge ourselves to the truth of all Mr. Couch asserts; but from what we have seen, he does appear to have some knowledge which ought to be serviceable to himself and others.—*Builder.*

Professor Schönbein's Gun Cotton.—The specification of this patent (taken out in the name of Mr. John Taylor, of the Adelphi,) is to the following effect:—The patentee states that the invention consists in the manufacture of explosive compounds applicable to mining purposes and to projectiles, and substitutes for gunpowder, by treating and combining matters of vegetable origin with nitric and sulphuric acids. The matter of vegetable origin which he prefers as being best suited for the purposes of the invention is cotton, as it comes into this country freed from extraneous matters; and it is stated to be desirable to operate on the clean fibres of the cotton in a dry state. The acids are nitric acid of from 1.45 to 1.50 specific gravity, and sulphuric acid of 1.85 specific gravity. The acids are mixed together in the proportion of 1 measure of nitric acid to 3 measures of sulphuric acid, in any suitable or convenient vessel not liable to be affected by the acids. A great degree of heat being generated by the mixture, it is left to cool until its temperature falls to 60 or 50 degrees Fahrenheit. The cotton is then immersed in it, and, in order that it may become thoroughly impregnated or saturated with the acids, it is stirred with a rod of glass or other material not affected by the acids. The cotton should be introduced in as open a state as practicable. The acids are then poured or drawn off; and the cotton gently pressed by a presser of glazed earthenware, to press out the acids,—after which it is covered up in the vessel and allowed to stand for about an hour. It is subsequently washed in a continuous flow of water until the presence of the acids is not indicated by the ordinary test of litmus paper. To remove any uncombined portions of the acids which may remain after the cleansing process, the patentee dips the cotton in a weak solution of carbonate of potash composed of one ounce of carbonate of potash to one gallon of water, and partially dries it by pressing, as before. The cotton is then highly explosive, and may be used in that state; but, to increase its explosive power, it is dipped in a weak solution of nitrate of potash, and, lastly, dried in a room heated by hot air or steam to about 150 degrees Fahrenheit. It is considered probable that the use of the solutions of carbonate of potash and nitrate of potash may be dispensed with, although actual experience does not warrant such an omission. The patentee remarks, that nitric acid may be employed alone in the manufacture of explosive compounds; but that, as far as his experience goes, the article when so manufactured is not so good, and it is far more costly. When used, care should be taken to employ a much less quantity by weight, to produce the same result, than of gunpowder; and it has been found that three parts by weight of the cotton produce the same effect as eight parts by weight of the Tower-proof gunpowder. The cotton, when prepared in the manner before mentioned, may be rammed into a piece of ordnance, a fowling-piece, or musket; or may be made up into the shape of cartridges; or may be pressed, when damp, into moulds of the form of the bore of the piece of ordnance for which it is intended, so that, when dried, it shall retain the required figure; and it may also be placed in caps like percussion caps, and made to explode by impact. Lastly, the patentee states that, although he prefers the use of cotton, other matters of vegetable origin may be similarly treated with acids to form an explosive compound; and that acids of an inferior specific gravity may be employed. The patentee having thus described the nature of the invention, and in what manner the same is to be performed, states that he does not confine himself to any of the details above specified, so long as the peculiar character of the invention is retained,—viz., the manufacture of explosive compounds from matters of vegetable origin by means of acids. But, to adopt the patentee's own expression, "What I claim is the manufacture of explosive compounds from matters of vegetable origin, by means of nitric acid, or nitric and sulphuric acids."—*Mechanics' Magazine.*

TO CORRESPONDENTS.—M. G. L. D.—N. R.—J. L. H.—J. S.—An Admirer of "The Old Masters"—A Subscriber—Twilight—received.

S. G. is left in the office.

Our correspondents who complain of the manner in which the *Athenæum* is folded, must apply to their newsmen on the subject.

Erratum.—P. 383, col. 2, l. 41, for "Buzot" read *Brissot*.

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